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IMPRESSIONISM in PHILOSOPHY

CONTRASTS TRACED TO A MOTIVE AS A THEORY OF KNOWLEDGE, OR A THEORY OF STRUCTURE.

The contrasts that flow out of a thing are the explanation of a thing. It makes no difference what contrasts they are. When the mind seeks a "cause" for an "effect" it merely indicates the need for a structural form.

"Cause" and the "reason" for a thing does not explain anything more then the contrasted structure of empirical realism surrounding us. All contrasts equally explain reality. They need not be those termed cause and effect.

For example: The "reason" and explanation of electricity are the negative and positive wires flowing out of it. The "cause" of space is time, its opposite. By whatever name we designate the structure of surrounding realism, we are still designating only a contrasted action, whether we call it light and shade, action and reaction or cause and effect.

This is Philosophic Impressionism: Whenever a motive in unconscious nature forms a contrast, it does exactly as when the ego reasons.

The above will be elaborated
in
"Detail to the Third Edition"

THE WILL TO BEAUTY

Being a continuation of the philosophies of Arthur Schopenhauer and Friedrich Nietzsche

UNIVERSITY COLLEGE,
NOTTINGHAM.

BY

ABRAHAM KANOVITCH

"Say on sayers!
Delve! mould! pile the words of the earth!
Work on—(it is materials you bring, not breadths)
Work on, age after age! nothing is to be lost;
It may have to wait long, but it will certainly
come in use.
When the materials are all prepared, the architects
shall appear."

WALT WHITMAN

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PREFACE

From ancient times an undercurrent of tragedy surged. The beautiful fables of Greece that glorified the human relations to the height of gods that dwelt in Olympus yielded in helplessness in Greek tragedy. The Œdipus of Sophocles shows to us how the attempt to solve the riddle of life "ends in a sea of dire woe"; and in "Anathema," the modern tragic drama of Leonid Andreyev, the speechless one veiled in gray is as unyielding to entreaty as the silent sphinx of old.

Hellenic beauty, because it was incomplete, had to descend and disintegrate itself. Down and down it went until it reached the religion of sorrow. The unconscious Will of the universe was not satisfied with a fable, it needed further amplification in fact and clear reason. It had to descend to the prose of modern science and mechanist invention, to Darwin, to the doctrine of "utility" of Spencer, to the mathematical philosophy of Kant. From the Greek oracle to the dark séance rooms of modern spiritualism, until it could rebound and the scattered fragments be integrated in the present "Will to Beauty." The Greek mythos of beauty is now reborn into a philosophy based on clear reason instead of fable.

This is the New Hellenism to which the religions of human suffering must yield.

* * * *

The reader is asked not to be satisfied with a hasty reading, but rather to study (at intervals), to read and reread two or three times; it cannot be understood at once.

New York, April 1, 1921.

If God is a mind, especially an all-knowing mind, as the religious claim, why does he not stop a fire when innocent human beings are burning? If he is all-merciful, why does he permit his children to be buried under the débris of an earthquake or the lava of a volcano? Religious people worship a God that does not have the mercy that they have. If these things are the work of the "devil," then why does not the omnipotent God overpower the devil?

These have been, and will remain forever, the most honest questions that a human being can ask. There is no theologian living that can answer these questions without resorting to a sophistry that is an insult to the human mind.

The true answer to these questions came when Schopenhauer discovered the "Will." *The universe is an unconscious force, or motive, seeking a conscious ego.* "God" does not know, but by a ponderous evolution it attains to the human mind. "God" is the great unconscious. The question before us now is, What is the aim and object of this unconscious Will of the universe? Schopenhauer was pessimistic because it appeared to him that the Will has no object but to create and destroy, to create and destroy. Nietzsche, who followed Schopenhauer, tried to work up a little enthusiasm. This unconscious Will, according to Nietzsche, is the Will to Power—power trying to exceed itself. It glories in power and in the esthetics of power. But as the Will to Power must finally destroy the ego that it has evolved, the enthusiasm cannot be very great, almost any sensible person will admit.

Since the time of Schopenhauer and Nietzsche weak and decadent philosophers have sprung up. They are the weeds that spring up among the vegetation. Whenever the human race makes progress the religious reactionaries utilize that progress for proving their point over again.

We live and have lived in a condition of economic injustice, a condition of rich and poor, masters and servants. In order to sustain this economic chaos, religion and morality are necessary. I call this the "religio-economic arrangement," because they are inseparable.

These weak and decadent philosophers are the Bergsons and the pragmatists like William James. They would have a human being go through all sorts of moral gymnastics until he becomes "spiritual," very much as theosophists would have a human being go through lives and deaths that he may lose that thing most beautiful about his, his naïve and human qualities, and become a saintly abstraction. This work is not for them to accomplish. They talk about art without being artists, they talk about "spiritism" without being mediums themselves; and the unconscious "Will" of Schopenhauer offers no obstacle to them. They can evolve a world of gods and Jesuses just the same; all that is necessary is a little more sophistry and you have the religio-economic interpretation over again.

The Will to Beauty is opposed to theism in any form and to the religio-moral. It holds, however, that the unconscious Will of the universe strikes a balance. It teaches an after-life without a God.

"God" is a sincere passion, therefore it attains to beauty.

Force is Invisible (Insensible) until it Produces a Contrast

The unconscious motive of the universe can attain reality only through contrasted action. Sharp contrast, and then lesser contrast, that is all there is to reality. There is no other reality.

* * * *

Contrast is the simplest conception of the mind. Nature cannot be reduced to anything less simple.

* * * *

There is only one inevitable law in nature, and that is contrast; upon this inevitable law all other so-called law is built.

Concentration into a Center and Radiation from a Center

All the power in the universe seeks to concentrate itself and to hide itself under a garb of impotence into a sincere human ego. After it has attained this center of sincerity, it seeks a condition of security whence it may radiate again.

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The Will to Beauty

BY the Will to Beauty I mean that the unconscious motive of the universe strives and remains dissatisfied until it is able to attain the realization of its energy in the climax of emotion in the human ego, *not through sorrow and religion,* which is its negative mode of attainment, but by a rationally constructed social order, where the human ego can grow in beauty, and his or her emotion rise gradually through happiness and sex passion to the ecstasy of love and the profound adoration of nature. This is nature's flower.

The Superman and the Superstate

I employ the words superman and superstate to designate the human being in the after-death condition; instead of the word "spirit."

See the section entitled "Obsession" (end of book) for details regarding the after-death state.

Prelude to a Philosophy of the Future

The creative Will speaks: "I am only a mystery to those who would not listen. The child who raises its hands to the moon and stars knows my secret. The lovers who walk in silence and beauty know it. The poet who meets me by brooding

rivers and weeps tears of joy, he knows it best. From molten chaos I have fashioned this sphere. I have waited for ages until the overhanging vapors might condense into great waters. Coarse vegetation and ponderous animals, hateful to look at, rose up. They devoured each other with great ferocity. For ages they had to continue for I, the helpless one, great in passion but bound by necessity, had no other way to bring my primitive, my dazed, man child. Deep was his woe, deeper his ignorance, for he made for himself strange gods that needed constant prayer and sacrifice. To them he sacrificed his brothers and sisters and his one redeeming procreative passion. But I am not this God. Sacrifice and prayer are hateful to me. Listen to my secret. I am the procreative passion. In the spring come odorous blossoms and birds that sing in the trees. The grass is soft and green at your feet. In the vault of heaven shining spheres float in rhythmic motion. The moon breaks forth from beneath a sweeping cloud and hides again. The hum and lull of the deep-breathing orchestra of night completes my harmony. This is my meaning. This is as much as I could do without your aid. I ask a greater harmony, the conscious man whose religion is beauty. I want the child that will raise its hands to the moon and stars as the poplars and cedars whose branches yearn skyward. I want the beautiful and sincere lovers to grace my landscape, and the poet whose tears mingle with the flowing current."

* * * *

I see a new civilization arise by the banks of this very river. For ages its restless waves have rushed in despair to unknown seas, for the life

by its shores was of the dumb brute and savage man who lived by mutual slaughter. Its bordering shores he denuded of its trees and built an iron city with a heart of stone. But its waters shall not always rush in despair. I see a new civilization to whom death will no longer be a thing of fear that steals upon one as a thief in the night, and throws its dark shadow over a meaningless life. I see a new humanity reclaimed from mechanism, its iron monsters hidden. I see young men, the best-hearted with comely bearded faces, intellectual artists and socialists. I see the lovers with clasped hands exchanging the vow of sincere passion. I see the silent one; he walks brooding by the shore. I see tears flowing from his eyes and he whispers to the tide and the rising trees: "Where are you flowing, my waters? Why are you yearning, my tall trees." "Toward the great harmony," they answer, "toward the great harmony."

* * * *

I saw the vision of the superman; he came to me in the night and whispered his name. He was of my kin, but of his presence, how can I tell, for there is nothing on earth I can compare his presence to. He seemed like a fragrant tree who stood for ages rising to the sun. He came to me from the virgin forest of God, and I knew that man is but the seed whose heart must be torn in pain, whose tears must flow like rivers of sorrow, and like the black seed, his body must rot in the earth before he can send forth the first shoot and receive the dews of heaven, and as the welcome dews of heaven were the tears I shed when I saw him of my kin who left the earth an unknown man come in the holy night to share with

me its celestial harmonies. Dark-robed night, to me of all men have you yielded up your secret, folded in veils of azure, and sealed with the silence of the ages. Why do you brood on your deep-toned strings? O night! why do you mourn with stately requiem the dying sunset? Why sighs the wind in the swaying tree? What has hushed the song in its branches?

* * * *

Every discovery commences with a vision, a faith, a passion. Its elucidation is but its unfoldment. There is no such thing as reason in itself, for that would mean that one did not desire to prove anything. Vision brings with it faith, for what good can abstract truth be to him who has seen something beautiful? Analysis would be a descent into a negation. Analysis is necessary, but it is of value only with the faith of vision.

* * * *

The mistake of philosophers before Schopenhauer (even of Herbert Spencer, who came after) has been that they did not realize that *when you arrive to force you arrive to the infinite.* It is the searching of a cause for force that is responsible for the idea of a god, the "unknowable," and "the thing in itself." It is like trying to explain what is beauty. Beauty is a force in harmony with itself. Cause, reason, only applies to the components of the harmony. When you attain to the harmony (the motive) you cease to reason, you feel. If you analyze the notes in a melody you lose the melody, you come to mathematics. Throughout nature force is one with the form in which it lives, but man who seeks to reason cannot find the harmonic motive, but runs

from cause to effect, like an imprisoned animal, until his strength breaks against the stone wall of the "unknowable."

* * * *

All philosophers before Schopenhauer started with an infinite that was perfect as the center of the universe. "To become like God" is the religious ideal, and in trying to realize that ideal it was necessary to shut one's eyes to what is going on in God's world. The biologists watched the beasts' "struggle for existence" in the jungle and decided that it was necessary to take pattern after that. Nietzsche seeing "power" decided to place power, both in construction and destruction, on a par, which is another way of imitating God. At last we shall know that man must not copy either God or animals; both are blind and instinctive. The wonder of a human being is his frailty. (See "Human, All Too Human.") His weaknesses, his faults even, are better than all the virtues that moralists ever invented. The highest order of energy hides itself under a garb of impotence.

* * * *

And so I did not take pattern, as Nietzsche did, after a regiment of cavalry, but in a deep forest valley, where the murmur of trees turned to sad music as if by the skill of a composer. I heard the climax of pathos in the song of a bird during the mating season, flutelike and of the profoundest melody, the beautiful lone singer of the valley.

* * * *

From Whistler I learned to see in ensemble by continuous practice for many years. I learned that vision is flexible. The artist reads beauty

into the things he sees. The contour of the face and form of the man or woman he is painting ceases to be physiological, it becomes beauty to his eyes, its shape has actually changed; and so I conceived the Will to Beauty. I further saw that a work of art, a motive, is expressed by sharp contrast and lesser variations. This I applied to the nature of time and space, and cause and effect.

* * * *

How I avoided the snare of the religio-moral, that is the miracle. By means of claroaudience I made friends with the good devil and his wife (the superman and woman); I learned that there is no sin. I was advised that the law of contrasts applies to human conduct.

* * * *

A profound emotion overawes and incapacitates the intellect. The person who has felt profoundly is more likely to adopt a religion or philosophy of sorrow, and to look upon the conclusions of the Will to Beauty as wrong and shallow. This is especially so because we live in fear, and our profound emotions are born in sorrow. A person who has never felt at all will weep under pressure of adversity. It is in that dangerous moment (dangerous for the intellect) that a religious philosophy is born: it becomes useless to reason with such a person. He knows that he has felt, and he assumes that another has not felt.

Let this stand as a warning, then, that the point of view of the Will to Beauty was not adopted hastily.

* * * *

The Contrasted Viewpoints of Schopenhauer and Nietzsche

According to Nietzsche's own admission, there was nothing for him to do but to reverse Schopenhauer. The negation of the "Will to Live" became the "Will to Power." Schopenhauer still remains the serious philosopher, for he recognized the helplessness of man in his present environment, where his every effort to seek his pleasure meets with a reaction. His extreme of pessimism is the similitude of the Christian religion, in spite of the atheistic basis, for, aside from its encumbrance of fanaticism, Christianity is the idealization of sorrow and self-denial. The work of Nietzsche consisted in utilizing the great discovery of Schopenhauer, *i.e.*, the "Will"; to this he added the jungle law, the "survival of the fittest" of Darwin; upon this base he built up a grandiloquent, over-strained philosophy of "Power."

Nietzsche's point of view is somewhat foolish, but it corresponds perfectly to the opposite extreme of Christianity, *i.e.*, war. Unconsciously these two continent bachelors repeated the extreme Christian motive without believing in God. The Will to Power, which implies the domination of life by sheer force, is the counter-blast to pessimism. The depression of life at one end only means that it will burst forth in a conflagration at its very opposite. We are led from the rack of self-denial to the anguish of warfare. Here we have two thousand years of that morbid distemper called Christianity culminating in the most cruel world war. Turning the other cheek, loving your enemies, and other such doctrines pale

and pallid, actually reversing themselves into the survival of the fittest. This is the true inner explanation of Schopenhauer and Nietzsche, although they were sincere men, and the only two philosophers who were intrenched on the solid base of sound metaphysics.[1]

The Will to Beauty is the harmonic outlet. (See, for example, in astronomy, the opposite extremes and the balanced harmonic outlet.)

The Unconscious Motive Seeks Itself in Human Emotion

I now put before you the theory of the Will to Beauty.

The universe is a passion that cannot be controlled. All human activity only means that this passion is striving. All this clash of elements, all human conflict and sorrow, only means that the Will has not yet realized itself, and so it remains dissatisfied.

This unconscious passion destroys the form in which it has manifested itself and finds a mode of expression diametrically opposed; it goes from one condition to its very opposite, *until it has evolved a conscious ego of profound emotion and clear intellect who is able to employ nature's greatest secret, i.e., contrasted action, for the purpose of expressing his emotions in an environment where there is no sorrow.* Man must break with the beliefs that hold him in repression, for there is no God that seeks to dominate over him, to impose upon him his law. The religion that teaches him sorrow, alike with the prosaic mo-

[1] Von Hartman's philosophy is a demasculated version of Schopenhauer.

notony of utilitarianism that binds him to drudgery, is false. There is only an unconscious motive that wishes man to find out its secret, *i.e.*, the pleasure of contrasted emotions.

What is called good, forms only one set of emotions, the sincere ecstasies of religion, expression in art, love and the adoration of nature. What is called sin, forms a contrary set of emotions, *i.e.*, sex, passion, drinking, laughter, ridicule. These are beautiful human qualities. For the rest, socialism will stop all the competition, war, crime, and economic worry. For how can the sincere motive of the universe hold within itself that which is contrary to itself? *All that we need in order to obtain perfection is a sincere human being in an environment that will not embarrass him.* (See *"The Will in Eugenics."*)

The Contrast of Emotions

So strong is the hold of the religio-moral system with its doctrine of self-denial upon the human mind, that during the expression of religious pathos the mind untrained in the philosophy of contrasts will look upon sex expression as being lesser, imperfect, or even wrong; whereas sex beauty with all its intimacy is primal and positive in nature (man and woman are the supreme contrasts); while sorrow is negative, it implies that beauty has not been able to come forth exultant, in luxurious pleasure, with all the challenge of a secure environment such as profuse nature guarantees, and for that reason it has taken on a note of sorrow. Not that pathos is out of place in a world such as we live in, where we must wait in patience for every good, but pathos is not

nature's fruition. Religious pathos is at best a contrast to sex love.

The luxury of sex beauty and love of the woman should alternate with the love for creation in art, and that, with the knowledge and experience that it necessitates. Under religious influence the sex impulse soon exhausts itself and leaves the woman without a lover, so that the art of life (adoration of woman's beauty in wonderful environment) is not encouraged to flourish as an art that defies by its charm and strength our feeble morality and poor economics.

The emotion of sorrow unbalances the flow of nature's circle of harmonic contrasts and variations; it inevitably reacts into undue humility, anger, ugliness, and inefficiency; it divides the human family into the tyrant and slave.

A religion of sorrow reacts into utilitarian drudgery; its accumulation of anger precipitates war. Beautiful nature transmutes anger into sex passion, but sorrow feeds the emotion of pity with the imperfection it creates. Art may take the imperfection of real life and weave it into sad melodies and dramas that reveal the soul's travail and its yearning after an Eden of beauty. Artists and poets know well that the plaintive note of lament and the theme of pathos augment beauty, as her sorrowful expression enhances the beauty of Niobe; but in the highest life, it is different. Evolution is not satisfied with a state of imperfection; it is for this reason that the Will to Beauty raises man to an environment yielding to his innermost will, where every condition of human life may be touched by art, and realism be robbed of its sordidness.

As soon as man begins to live according to nature's motive, which is beauty-worship, an environment corresponding to his volition is sure to form itself, with mechanism, the invisible servant to aid him. With a knowledge of the true philosophy he can employ the law of contrasted emotions to his advantage and permit his nature to ebb and flow and variate from one order of beauty to another, instead of being divided into good and evil, by a violent religion, driven to mediocrity by smug prosperity, or stupefied into the beast of burden by relentless poverty.

When life reaches its flower, the man worships the woman and is ennobled by it; and the woman, who is the incarnation of beauty, flourishes and is made more wonderful by responding to the phallic ecstasy; from this they react to love (as distinguished from the sexual relationship which we will call life), or else, according to their natures, man reacts to wit and wisdom, and woman to the detail of arrangement, foresight, laughter, or the art of dissimulation. If in the superstate the man may coördinate the corollary of force into a landscape that will show the skill of the artist-creator, or the detail of a beautiful edifice (which is the same as being the owner without its encumbrance, for it can readily be dispersed into dematerialization) and the woman may robe herself in beautiful dress. The perfect man and woman have no God to pray to, for life is only force that evolves until it reaches its climax; but the soul nevertheless is filled with adoration when beholding the universe as the evident expression of a beautiful will.

* * * *

How comely is the earth to him that went forth in love! Dear to him are the stones at his feet and dear to him the grass, and as souls in prayer are the swaying trees with their manifold chorus of little leaves. For God is a sincere passion that attains to beauty; it dwells in the brooding tree, it breathes in the overhanging peace.

* * * *

I see now that the suffering ones who in the hour of anguish prayed with tearful eyes had their prayers answered by the extent of the emotion they rose to; and he that went forth on a lonely path, robed in beauty as a god, and with overflowing heart and outstretched hand, whispered, "I need nothing," has achieved the object of creation. He who has not yet felt the climax of emotion is like a plant not yet blown into efflorescence. Whatever their age, they are but children who have not yet attained to their prime. The climax of wonderful ecstasy once passed, life arranges itself into esthetic balance, for its rapture is too enthralling to sustain. The man and woman become capable of the poetry and music of delicate feeling, and sincere love sustains their sincere passion. This is the goal of the superman.

* * * *

Schopenhauer was right, life is vanity; vanity of vanities until life discovers itself in the heart of him that has attained to an intense love; he becomes the crest on the wave of creation; he is like a stately tree in a sacred valley whose rising boughs are swayed by mighty winds, filling the air with the resonance of solemn music, as of many deep-stringed harps.

* * * *

The Will is a passion—a passion that can neither be realized nor controlled until it realizes itself in an harmonic environment. Such a passion makes trouble because it is dissatisfied with the imperfect condition in which it struggles. It is because the Will seeks its climax of emotion that the life of man is what it is.

We cannot stultify ourselves with apathy or fortify ourselves with wealth and power; our security would not last long. Sorrow would overtake us in one form or another; in other words, something would happen that would awaken our emotion. Many diseases can be traced to the inactivity of the emotions, as inactivity is the basis of all sickness.

The dominant motive in the hierarchy of motives is not the search for bread—that becomes a nether motive after it is attained. (The Will to Beauty employs utility as the nether motive upon which it rises.) The dominant motive force of life is the need of expressing the emotions.

Under the most perfect economic conditions a philosophy of sorrow would soon be evolved, akin to Christianity, if not Christianity itself; or else atheistic, similar to the pessimism of Schopenhauer, unless people discovered the secret of contrasting their emotions; namely, after expressing themselves in religious-poetic emotion, they can turn to sex passion and wine, as a contrast. Hypocrisy is the secret.

Furthermore, without a knowledge of the law of contrasted action decadence would soon show itself. In a condition of ease and wealth the pleasures are carried to that point where they

reverse themselves into sorrow; the optimistic and pleasure-loving people soon arrive at the same place as the pessimistic and religious people. They soon begin to write doleful poetry of imperfect love affairs and of the emptiness of pleasure. In fact, a condition of sorrow and difficulty acts as a mainstay against decadence. The unconscious Will has no other way of teaching man the law of the contrast of emotions but by continuous reversion into sorrow; either sorrow, or else it must have varied emotion of beauty, in happiness.

* * * *

Decadence

Throughout the following pages I shall be obliged to repeat again and again the law of contrasts as it applies to human conduct. (See "Beyond Good and Evil.") At present, one class of people believe in one set of emotions—the religious people, for example—and they oppose the class of people who seek expression through an entirely opposite order of emotion, such as wine, woman, and gayety; the result being that society clashes. The rational solution is that *each individual should contrast his or her emotions.*

The Will to Beauty is a terrific force that does not exhaust itself through one set of emotions. When it cannot contrast itself, it goes to decadence. The decadence of the religious emotion is its doctrine of self-denial, its fabrication of cruelty in one form or another, devils, evil spirits, a hell, the need of repentance, prayer, etc.

Pleasure, sex, and wine go to decadence also when not contrasted, for the same reason that

the Will to Beauty cannot exhaust itself in that one emotion (reality implies contrast), therefore its surplus energy turns into quarrel, jealousy, and even murder; its contrast becomes religious repentance.

Life holds a secret: it is the rational construction of the passion force in man by discovering the contrasts. At present man *reforms in sorrow* from what he calls immorality into religion; or else he is *tempted in fear,* from a false religious morality into "sin," but nature has intended man to go from one to the other without sorrow and fear.

That life and everything in nature proceeds by contrasts has been guessed by many before; Socrates in the Phaedo speaks of this most clearly, but it was always a false dualism. Contrasts and variations (lesser contrasts) have never been applied to the nature of time and space and cause and effect (see "Central Doctrine"), much less have moralists had the courage to permit it to apply to human conduct. The contrasts chosen were contrasts that clashed; a false dualism, of god and devil, of good and evil. It was never conceived that the universe may be a harmonic motive whose contrasts go to complete its harmony the same as day and night and the contrast of the seasons. It is because of a false dualism, such as rich and poor, spirit and matter, life and death, that the world suffers. Life must be reinterpreted. The *appropriate* contrasts must be discovered instead of the contrasts of error. The whole universe, *i.e.,* every part of material reality, is no different than the contrasted tones of a picture. They await interpretation; only then are they right.

Interpretation Is All There Is

The universe is fluid and flexible; he that has discovered its hidden motive has discovered its reality. The motive of the universe cannot be perverse and contrary to itself. It is force that seeks to extricate itself from the clash of power into the ensemble of power.

The Superstate as a Condition of Pure, Undominated Force Yielding to the Will of the Ego

Pure force is capable of endless transformation. Electricity is the best example we have of how force accommodates itself to light, heat, and power, the fashioning of form, the transmission of sound—always, of course, in accordance with the casuality of the planet which dominates over the ego, instead of superplanetary contrasted action which readily yields to the wish of the ego. The transmutation of force in the superstate follows the need of the individual. This is the improvement upon the ponderous social mode of production, which is the only practical economy in our planetary condition.

The superstate as a condition of pure, undominated force is as potent to the ego as the primal nebulæ out of which the unconscious Will of the universe fashioned the beauty of the landscape, pleasant odor, sound, harmonic color, the good taste of food and the nourishment it gives, human dress and habitation.

The planet itself is nothing but force which materialized and will dematerialize.

When the conscious dual ego, man and woman, enter the condition of pure force, they are able to create for themselves, in that space which forms the circle of their horizon, all the forms of their volition.

In the superstate, the Will of the universe emancipates itself from a condition where its every effort to realize itself in beauty is marred by the forces of opposition and destruction, such as the planetary condition is, and establishes itself in a sphere of perfection where growth and decline is transmuted to materialization and dematerialization for the purpose of better serving the will of the ego.

To hold force in control in a sphere of existence that is not dominated by a superior force, such as the planet which dominates over the will of man, where the process of formation can proceed for the pleasure of the individual, and the process of dissolution is utilized to avoid encumbrance, that is the final economy. And what is the pleasure of the individual but an environment of great beauty in a system so perfect as to leave his individuality unhampered, freed from labor, but rather moved by the love for creation, and when that is attained, what is more wonderful than profound love between man and woman, who are in the prime of manhood and womanhood, a sincere sexual passion, a thorough intellectual knowledge of the philosophy of beauty, and a keen and flowing wit that rises superior to all religion and the possibility of misfortune, and greatest of all, deep and sincere emotions which reveal to us the meaning of life; for only after profound feeling can it be understood; while an interval of laughter shows us life's ensemble, ban-

ishes all apparent difficulty and fits us for a change of attitude. From this point of view, it can be truly said that most mortals and their environments are but half formed, just emerging from the nebulæ state.

The coördination of force in forms of reality by the ego in the superstate is a reproduction of planetary reality, for there is only one kind of reality, *i.e.,* the earth; there is no fantastic heaven (with the only difference that the process of selection is ever in favor of beauty, the human, instead of the mechanical, *nature augmented by art*).

When a condition of reality is attained, it is held in realization until the mood of the ego changes or the integrating force of the objective environment seeks a reaction, for they are both related to one another, as the subject is to the object; force maintains itself in actuality or realizes itself in matter through contrasts, and the pleasure of the ego seeks variation. This condition of matter does not make it less real, for the reality of matter does not consist in being a clod that encumbers, but rather the reality and the value of matter are measured by the extent to which it yields to the needs and the mood of the individual. The artist who has attained to the power of vision, that is to say, is enabled to see things in ensemble, knows the flexibility of so-called real matter, even on this plane of our existence, for he is able by the mere process of vision to translate what is static into flowing light, what is evidently prosaic into beauty.

In undominated space, force must materialize itself wonderfully good, with sharp angles and

contrasts; an example may be taken from astronomy, for magnitude means nothing; it is merely a question of means to an end. The unconscious motive operates in empty space, the same as the superman. The unconscious Will to Beauty sends forth the base from which life may rise, while the conscious ego coördinates life's climax.

All astronomy can be reduced to sharp and lesser contrasts, seeking to bring force into rhythm, which is a law that applies to all motives. The sun, the planets, and their moons suspended in space have ample play in proportion as they are not dominated over by a superior force; they lay themselves out with certainty, they float with ease, they are like a huge flower whose petals radiate from a fiery center. Throughout nature, there is this central reality with its secondary corollary.

The ego in the superstate is not dominated over; he is independent of the planetary arrangement.

The man and the woman are the central reality; their changing environment is their corollary.

The ego on the planet does not notice that he is on a planet; all that is evident to him is the circle of the horizon; wherever he goes he is the center of it. Tangible matter is permitted him only as far as he can stretch out his arm (see "Preface to the Will in Chemistry"); the rest is color. If by art the same delusion can be produced, we have a condition of security from planetary accident. This is the superplane of art.

The unconscious Will has made a picture in the planetary landscape, which the conscious Will to Beauty (the ego) imitates.

Because of the sincerity of the unconscious motive, it cannot arrange itself until its outlet is complete, *i.e.,* in the superstate, or until the conscious ego is able to arrange and dominate the planetary condition; until that time comes, the power that dominates our earth may be looked upon more as a perverse force than one of goodness. So merciless is the law of contrasts that no human being escapes the reaction of sorrow or imperfection under the present conditions; whether we suffer from some other human being, from nature, or from ourselves, it is the same. Should the ego continue to act in the right direction for too long a period, the perverse motive would stop his mind; he would soon be forced to hurt himself, delude himself, make himself foolish, or do the like to another. That reaction satisfies the Will. A fever would take hold of the mind if the ego became too smart. It is only gradually, by letting each one bear a little of the burden, that the conscious arrangement of man will become possible. Now that the truth is out, it should be easy. Humanity has had enough of the terrors of war and famine to permit the true philosophy to assert itself.

The self-chastisement of religion, the preparation for death that each person undergoes in old age, economic difficulty, sickness, the clash of creeds and social clans, all that is the toll paid for the permission to live on the planet, and if one should be fortunate enough to die young and painless, there is a lifetime of imprisonment incommunicado in the superstate with the permission to see how the husband or wife, parent or

child is getting along without being able to help them if they are in trouble, this is sometimes worse than being in trouble oneself.

Just because the unconscious force arranges itself perfectly in the superstate, is the very reason why it is bad now, but only until man becomes conscious.

Infinity and Chaos

"The Greeks," says Wilde, "were a nation of artists, because they were spared the sense of the infinite," but now that the Greek mythos of beauty has been superseded by the 'holy spirit,' the 'holy ghost,' the 'thing in itself,' and the 'unknowable,' we have all sorts of obnoxious speculations about the infinite. The following is from Maeterlinck's "The Light Beyond":

> We are plunged in a universe that has no limits in time and space. It can neither go forward nor go back. It has no origin, it never began nor will it ever end. The myriad of years behind it are even as the myriads of years which it has yet to unroll. From all time it has been at the boundless center of the days. It could have no aim, for if it had one, it would have attained it in the infinity of years that lie behind us. . . . If it have not become conscious, it will never become conscious; if it know not what it wishes, it will continue in ignorance, hopelessly, knowing all or knowing nothing and remaining as near its end as its beginning. If it have no mind, it will never have one. If it have one, that mind has been at its climax from all time and will remain there.

The truth of the matter is that the universe is an organism that had a beginning; when the first piece of matter appeared, time and space came with it; it could have no meaning without matter. Matter, whose nature is essentially finite, gives

meaning to time and space, the infinite. When an artist like Maeterlinck began to dabble in spiritism, I expected a rival, but the above quotation shows plain ignorance; the latter part would seem to indicate that he does not even know that the universe is an unconscious motive gaining consciousness through the mind of man.

* * * *

Schopenhauer and Nietzsche made the same mistake about time having no beginning. See for example, Schopenhauer's "Essay on Death" ("The World as Will and Idea," Vol. III, p. 283). "If time of its own resources could bring us to a happy state, then we would already have been there long ago; for an infinite time lies behind us." And further (pp. 284, 285): "Whoever thus links his existence to the identity of consciousness and therefore desires an endless existence after death for this, ought to reflect that he can certainly only attain this at the price of just as endless a past before birth." That is exactly how the stupid Buddhist-Theosophic idea of reincarnation bases its reasoning.

Then Nietzsche continues the error with his doctrine of the "Eternal Recurrence" ("Will to Power," Vol. II, p. 425): "If the universe had a goal, that goal would have been reached by now," and: "The universe exists; it is nothing that grows into existence and that passes out of existence, or better still, it develops, it passes away, but it never began to develop, and has never ceased from passing away" (Ibid., p. 428). This only shows that he does not know that time is the servant of the motive. Time and space are the primal contrasts which the motive employs for its expression.

Extending time to an infinite past by "eternal recurrence" does not help. The motive is prior to its contrasts. Time has no meaning in itself; it has meaning only as the contrast of space.

If life had started millions of years before, we could still ask, Why has it not started sooner? When the motive expressed itself with the first piece of matter or nebulæ, measure in time and space began also and not otherwise. Sempiternity (infinite in the future not in the past) is correct, in spite of the fact that it was used for theological purposes. It is the same with cause and effect, according to the old style of reasoning: the chain of cause and effect kept on until it led one on to the contradiction, the absolute first cause. In reality, the contrast known as cause and effect can be traced a short distance only, and then stops when the motive appears. The same with time and space; it is traced to the motive whose contrast it is. This chaotic way of speaking about time having an infinite past is only confusing the world in the head—the empty mathematics of the mind, with the reality of a universe which is a material organism.

In abstract number time seems infinite backward as well as forward. The error began with Kant, with "the ideality of time and space," *i.e.*, that time and space have no absolute existence apart from the subject and that the great reality is the "thing in itself."

The great reality is the Will to Beauty, but *it has no significance in "itself," "outside of time and space."* Its meaning lies in the forms it evolves. Before the conscious subject appeared, time, space, and matter were absolute realities. The great secret is contrasts and variations

(lesser contrasts) within a sphere. The unconscious motive employs contrasts for its unfoldment, the same as an artist employs light and shade and half-tones.

The mind is so constructed that unless it is in close contact with the senses and reality it begins to speculate upon the empty mathematics of time and space and causality, and is confused if not frightened by them. Time accrues to the ego as a future immortality. We can see from the nature of space whose infinity presents itself immediately, that time possesses a future infinity, for time and space are only contrasts of each other; the three dimensions of length, breadth, and thickness in space become past, present, and future in time.

* * * *

If after reaching the superstate life came to an end, when profound love between man and woman, parents and children, has been attained, it would be a tragedy far worse than the so-called planetary death. The Will of the universe would not be a harmonic Will, but a self-destructive one. Clear reason must ever base itself on the belief that the motive of the universe cannot be contrary to itself. This is another proof of man's immortality in future time.

Man and woman, the conscious climax of the unconscious Will, do not have desires that the Will does not satisfy when the superstate is attained, for human mind and volition are only an evolved instrument of the unconscious Will to Beauty. The ego has no will of its own. The great difference is this, that the unconscious Will in creating its contrasts resorts to destruction and imperfection as an offset to its constructive har-

monic motive (it cannot do otherwise, for it is unconscious and contrasted action is its only possible mode of procedure), but the conscious ego, once he knows the law of contrasts, is able to create a condition where imperfection does not enter. This latter is the great secret of human happiness which must be elaborated upon in order to be appreciated. (See "Beyond Good and Evil," and "The Contrast of Emotions.") The unknowing mortal is not only not responsible for any act of imperfection, but rather he is forced to it by the unconscious God of the universe; his mind is stopped or obsessed for the time being, and if he did not resort to some mode of imperfection as an outlet, the unconscious motive, which moves him, would destroy him, or make him sick, or in some other way realize itself in contrasted action, to the sorrow of the ego.

Under the religio-economic arrangement, the objective environment of the ego is not sufficiently flexible to permit the law of contrasts to realize itself without resorting to imperfection. This requires a social order where the philosophy of the Will to Beauty is dexterously employed as a means of cheating the unconscious Will. Our preachers of "good," whether religionists or atheistic moralists, do not know that every motive automatically seeks its contrasts and variations; they would have one do "good" forever. That is why they are kept so busy saving humanity from sin, and incidentally combating each other. Neither is the so-called "immoralist" Will-to-power attitude of Nietzsche a solution of the problem; one must be either insane or a pure fool blinded by a militarist monarchy around him to advocate such ideas; a pure fool, a second Par-

sifal, who controls his sex impulse and permits it to go to his head and become sublimated into a religion of cruelty and hate. The Nietzsche idea is the antithesis of Schopenhauer's self-abnegating pessimism.

Nietzsche the Immoralist

Conscientious people prefer a philosophy of life which demands of them to control themselves, to be self-sacrificing, to do their duty to some one, to help some one.

They have learned by sad experience that these virtues are necessary in our present falsely arranged religio-economic social order. They would even continue these virtues in an after-death state, where angels are eternally busy sympathizing with each other. The self-sufficiency of the artist creator and that of the passionate lovers who need no favor from anybody, that does not occur to them. (That is all that nature seeks to attain.)

Their conscious God is supposed to enjoy seeing people strain and squirm doing charity to each other and other such impossible gymnastics. People exhaust their fountain of goodness in patching up a false social order; they are obliged to cover up crude economics with politeness; but the social organism is a unit the same as the ego is a unit, and every unit, or ensemble, seeks expression in sharp and lesser contrasts. When the arrangement is false, the contrasts do not complement each other but clash with each other instead; so that while one class of people insist on morality and politeness (while remaining blind all the time to the false social arrangement), another class of

people, equally important in the universe, must find an outlet in thievery, anger, and impoliteness.

All our morality and virtue *can only serve the exigencies of our present incomplete social order.* All preaching and every system of ethics is temporary. It is from this point of view that Nietzsche, the first immoralist philosopher, receives value and meaning. He himself has gone to ridiculous extremes, but he has initiated a tendency.

When nature reaches its flower, whether it be a perfect social-economic arrangement on the planet or in the superstate of individualism, morality can have no meaning. It is to this order of immorality that the superman attains, not to the condition of clash of power where the stronger dominates over the weaker. The superman attains to a condition where all the interesting "color quality" of the human has full play. Nature lays itself out so that there is no strain or pull necessary, and the ego finally laughs at God and morality.

At the beginning of the Russian Revolution, the story of a mad monk went around, who made his home with the royal family, causing much mischief. When asked how one ought to live, his advice was: "Sin and repent," "Sin and repent." This monk was not so very mad, or else we must let a madman teach us the truth. This is precisely how the Will of the universe moves people. The unconscious motive cannot teach people the law of contrasted action, and so a poor innocent person, fearing God and believing in religion, goes through life burdened with sorrow and self-chastisement, believing himself impelled by a lower nature, a devil, or surrounded by evil spirits. We have it from the servant-maid in the family of Count Leo Tolstoy that the Count was wont to get up in the middle of the night and bolster up his ascetic idealism by regaling himself with meat and vodka. This, if true, is no defamation of Tolstoy's character; it merely helps to make him human.

A sincere human being is a wonderful being that calls forth love. He should never be placed in embarrassing circumstances; neither need anybody presume sufficient authority to preach to him. Tolstoy was a sincere man, but no more than the millions of Russian peasants or any sincere man who could find no elaborate expression for his secret emotions. His philosophy of Christian idealism was false.

To go from the pleasures of wine, women, and song to the religious ecstasies of a humble peasant in a lone forest, as he did, that precisely is the true contrasted action, and it will be a glorious day for mankind when that law is understood throughout the world. This is the point I wish to emphasize. Remember this, my sincere friends who have been perplexed until now; it means the end of trouble, of self-chastisement.

Instead of being pushed by unconscious nature to reform from one condition into the other, take the reins in your own hand and recognize the law of contrasted action as the great truth. You must acquire the habit not to denounce in the period of one emotion that which is opposed and contrasted to it, but give each its time. Wait, and let an interval of humor intervene, and your life will flow on like a singing brook. To be sincere and yet to manipulate life as if you were an actor on a stage, that is the highest wisdom. This at last is beyond good and evil, not Nietzsche's "noble" man, the empty-headed aristocrat.

To read the section "What is Noble" in his volume "Beyond Good and Evil" is to fill one with contempt. Such sentences are exemplary: "The noble type of man separates from himself the beings in whom the opposite of this exalted, proud disposition displays itself; he despises them." Or: "The noble man also helps the unfortunate, but not—or scarcely—out of pity, but rather from an impulse generated by the superabundance of power." To think of the whimpering little children, the bashful youths and maidens, loving men and women, waiting for a favor from one man, or one group of men, who hold power or wear a theatrical military costume, when society

might arrange itself so that there would be no economic problem in evidence. Nietzsche is their lackey, not the helpless one who must sell himself for bread.

If it were not for the fact that Nietzsche made some advance in metaphysics, it would be idle even to consider such a fool. The case of Nietzsche is very simple after all; once he adopted the idea of the Will to Power, he was obliged to carry that to the limit or retract the central principle, but his followers are poor simpletons indeed.

Nature guarantees riches and a perfect physical form to all in the superstate; that is the first thing; the poverty, the embarrassment only means that the unconscious Will to Beauty could not as yet rise exultant, and so it spends itself in sorrow; it is left for us to create a state of art. Religious emotion only means that the Will to Beauty periodically seeks its flower, but there is no greater perversion of the truth than the doctrines of theism.

He that has not felt profound emotion does not know the wonder-meaning of life; he has something in store for him to be realized, if not here, then in the superstate; one should not hurry, however.

The important thing is to understand the law of contrasted action as it applies to the conduct of life, for it is the same with grand emotions as with lesser variations. I claim that every motive tends automatically to reverse itself, so that in advancing any given thought you must take into consideration that its opposite will necessarily seek expression (unless your idea is already the contrast of another) and that all possible restrictions and precautions cannot prevent the expres-

sion of the contrasted energy in some form or another. If not by direct opposition, then by subterfuge, this process goes on throughout nature; *e.g.*, when microbes attack a powerful organism (reverse energy is always able to transmute itself into some other form of reversion), *unless you arrive to that social order where the law of contrasts and variations can operate without causing injury to another.*

Humanity has not yet realized that sphere of noble activity, not because it has not the power to do so, but because it does not know how. The false teachings of Christianity, its degradation of human energy into repentance and into humility in the sight of a monstrous God, that is responsible for the puffed-up tyrant, for the whole Nietzsche idea, its antithesis. The poor, the humble, the repentant, the sincere people become the easy prey of God and his agents.

The moralists exhort people to goodness, but people are more than good; what should one say when people repent for acts that the will of nature impels them to do, or when they are contented with servitude and humility to idlers, when the universe has guaranteed man to become the conscious creator? Here we are, according to the best calculations of astronomy, probably on the only habitable planet in the sidereal system, the one fertile seed that serves as an outlet for the Will; all that waste of matter, of incalculable binary suns until a condition is attained where the clash of forces attains a harmony; yet religion will tell you "that the poor we must have with us." Are not people better than the God of religion and his agents? These moral preachers and masters of the capitalist state (they go hand in hand)

are often the insincere people, the unripe fruit, the products of an imperfect eugenic order; they are not as good as the person who is impelled to rebel against this unnatural order, the so-called criminal; at best they are no different, only that they have the faculty for taking advantage, which they employ against the sincere who stand impotent before them.

The person who sees the injustice of repentance and humility is better than they and their God, unto whose nostrils the prayers of the broken-hearted are a fine savor and incense. These masters of the religio-economic order, instead of being kept by society in a condition of inconspicuous activity until their souls are born within them—these insincere, these external people, manage to take advantage of an imperfect state of society to which they are adaptable.

A profoundly sincere person could not do the things that they will do, and so they rise to the top where they serve as examples of success and respectability to the unsuspecting, and even over-awe the sincere people. The humble religious man and woman are victims of these people.

This state of things is an injustice all around, for when these masters wake up in the superstate, what can they do but curse society that deluded them, just as their oppressed victims curse the social order that enslaved them.

Under the present arrangement everybody pays his toll of sorrow; for the unconscious Will, to which we permit ourselves to be subjected, so rules the world that one has to become disgusted and hopeless, *i.e.*, suffer to the extreme in some form or other, until after having had its fill, the

Will is able to react and establish itself on a secure basis, for as contrasted action is the very nature of reality, no other course is open to an unconscious force.

The Will seeks its climax, it knows nothing else, and is careless whether it attains it through the negative method of sorrow or through the positive ecstasy of beauty. The law of contrasted action—which is its mode of procedure—is fulfilled whether the Will imposes its unconscious process upon humanity or whether humanity adopts the law of contrasts, outwits the Will, and rises beyond good and evil. The religio-economic interpretation has a false dualism of spirit and matter, good and evil, rich and poor, heaven and hell.

Let us proceed to further detail. The truth has been a puzzle, it has eluded everybody. The atheistic immoralist and the religious man have been opposed to each other. Each carried his idea to the point of decadence. Religious emotion is absolutely unreliable in making a philosophy of life; the emotion itself may be very profound, but immediately afterward the person who experienced it creates a God, a philosophy of unnatural goodness and asceticism, which in reality means cruelty to oneself and others, a philosophy of nonsense and stupidity in general.

The immoralist finds expression in what the religious man calls "sin." If he is an intellectual artist or any man of sincerity, for that matter, he becomes sorrowful at intervals and asks himself repeatedly, What will become of me? It is in this way that the unconscious Will, which seeks a toll for every breath of happiness, becomes satisfied, as it becomes satisfied with the self-imposed

philosophy of sorrow of the religious. People generally imagine that "spiritual emotion" is confined to the religious. That is not so. The "sinner" has his periods of emotion just as well; life brings them out. But the trouble with the immoralist is that he cannot be made to believe in a future life of immorality. The reverse energy, the unconscious devil-god so dominates the mind of both the religious man and the "sinner." Each pays his toll of despondency. Could the immoralist believe in a future life, could he be made to understand that the universe is so arranged that there are no secrets, that while God does not know, his parents, grandparents, and friends who have died can know if they wish, it would be enough to make him insane with shame and regret. Human nature is so sensitive, so good, that we are ever ready to lash ourselves. The atheistic immoralist can only reconcile his liberalism on the ground that there is no afterlife.

Our family, our friends who have died, live and know everything, but they do not judge us from the viewpoint of religion. They are not religious any more, they are the enemies of religion, they are atheists and immoralists.

They have regained their youth if they died when aged, and they have thrown repentance to the winds. If they are not sufficiently decided in marriage, the chances are that they practice polygamy, for there is no law in the sky, and according to the natural law of sexual selection, polygamy necessarily precedes monogamy.[2]

[2] My observations lead me to the absolutely certain conclusion that polygamous relationship is continuously practiced in the superstate before monogamy is attained; my power of claroaudience, which is very strong now (1920) and has been

They are materialists, they believe in the passions and appetites, but they are capable of profound emotion and are very keen intellectually. Their chief perfection lies in the fact that they have a perfect economic system, a condition of individualism par excellence, such as we cannot have, and that they practice the law of contrasted action, which enables them to lead a double life. They are the highest order of hypocrites. They sin without repenting and pray without believing in God. Let no one who acquires mediumship or comes in contact with the superstate (which, by the way, is a thing to be avoided—see "Obsession") ever assume the religious attitude or believe himself censured for his acts. We live in a universe in which there is no free will but plenty of ignorance as to the meaning of life. If we speak against the cruel tyrant, the advantage-taker, the person who lacks sincerity of character and brings sorrow upon others, we must on second thought retract our censure; the universe is an unconscious force seeking consciousness. A person is not responsible if he has inherited certain qualities, because his progenitors were mated without regard to eugenics, any more than if the eugenic arrangement is a fortunate one; it is rather an injustice to him. What people do in a condition of mediocrity does not matter. One ought to be glad that they were born at all. All attain to profound emotion and intellectual clarity as soon as they enter the superstate. The vision

good ever since I discovered the philosophy of the Will to Beauty, leads me to that conclusion. People who wait in the superstate for husbands or wives to die, live with others for the time being. The lonesomeness is intense. I can hear people conversing in the superstate clear and loud above the buzzing conversation of mortals around me.

of immortality brings out the most musical ecstasies. Forbid the thought of that monstrous religious doctrine about devils and angels.

* * * *

The moral code, as it is insisted upon by the church and capitalist state, cannot be practiced. A little reason will make that clear.

People might as well say that they want the day always and not the night. They insist on one motive, one point of view only, and that which conforms to that. It is always "morality" always "goodness"; but in a world built on contrasts, how is "evil" to exhaust itself? Every philosophy so far has insisted on the point of view of the "good" and that which conforms to it (except Nietzsche, who made himself ridiculous), without ever realizing that the "good" which they insist on, and the more they insist on it, the more will it have a tendency to reverse into an opposite. The Will is a passion that vibrates in contrasted action; what is known as religious ecstasy must construct itself upon the desires and appetites, upon "sin," its opposite.

The Will to Beauty as it dwells in the human ego does not know the difference between sin and virtue. They are opposite poles of one's human nature. The solution, then, is this: the individual must become a sort of hypocrite, he must alternate between the emotions that are called "religious" and those that are "sinful." When he has had his fill of one he must turn to the other. There must be no conscience pangs.

This means the fullness of health and expression. This is nature! This is the secret of secrets!

This is how the superman lives.

How can the Will to Beauty, which is the expression of power rising to a harmony, arrange itself in a cramped condition of poverty and repression, instead of expression? The Will cannot be quiescent, it is a passion; but as it is not able to express itself in its fullness in our present arrangement, it produces sorrow, on the one hand, and breaks out in conflict and cruelty, on the other. The conflict must go on by subterfuge, as in deception, or by direct power, as in war and competition. It will give the lie to any and all religious or ethical pretensions, until the Will to Beauty realizes itself in an environment permitting the ego to discharge his energy *in a harmonic wheel of sharp and lesser contrasts.* At present "power" is operative, *i.e.,* the worst elements of human nature, hate and subterfuge, competition and war, are employed in the combat for existence, when it might all be reduced to laughter and placed on the stage only for the sake of the interest that realism provides, and the trashy romanticism which now soothes the nerves of the overworked populace be relegated to churches and asylums. Under socialism "power" is raised to humor and to art. Art makes reality more real without hurting any one.

But the thing I wish to impress is this: that under the most perfect economic condition human nature would still make sorrow for itself without a knowledge of the law of contrasted action. People would still be obsessed with the idea of "sin."

An emotion remains good if it is not analyzed too much but is rather in due time contrasted with an emotion of an opposite nature. People

think about their emotions in time of leisure, when their mood is probably different; it is in this way that the idea of sin originated. When people have once grasped this philosophy, the religious and ethical preachers who now live on the sorrow and fear of humanity will be obliged to look for other recreation; for, the truth once known, what need is there of moralizing? Besides, it is their doctrine of repression which causes an outbreak in unlooked-for directions. In this way they make more work for themselves.

To rise beyond good and evil, complete sex expression in romance and beauty should be contrasted with poetic-religious emotion; then for the lesser contrasts, art, craftsmanship or labor, and the love of nature, which should not be destroyed by mechanism, should be contrasted with clear intellect and abundant humor, social gatherings, the theater, the burlesque, communal dwellings, free relationship among young people, speaking without an introduction, communal dining rooms, eating, drinking, vulgar laughter, materialism, socialism, atheism.

The Nature of Art and Realism as Opposed to the Subliminal and the Infinite

That life is not evolutionary continuously but rather seeks the climax of beauty and then stops, not being able to go any farther, as it has no need of going any farther, is evident by the nature of art. The idea of infinity, infinite growth, is chaotic. Art seeks a boundary in form; to improve beyond a certain limit is to destroy or spoil. The artist will conceive a thing of beauty

in poetry, music, or painting that all his future experience will not surpass.

A great genius, or a woman of wonderful beauty, with a nature profoundly ecstatic or a soul shrouded in deep pathos appears, or a race physically perfect like the Greek; they come and go everywhere without regard to the world's evolutionary period. Of course, life is evolutionary in the short distance it traverses until it reaches its objective, but in reality nature is only a reversion from the unconscious to the conscious Will to Beauty, as the negative produces the positive in photography. When once attained, beauty variates from one mode of expression to another, or else it properly seeks a contrast in luxurious pleasure, intellectual clarity, wit, and humor. Sorrow is the negative mode of expression of nature's will, and therefore reacts into a mode of discord. The super ego lives rooted to the realism of the earth and is not averse to the human, all too human; he eats, evacuates, and cohabits. It is on the planet under the influence of religion and economic stress that the genus homo passes through the angelic period. Were the individual to continue evolving to what the religious call perfection, he would become godly, spiritual, ghostly, unreal; he would frighten people. Art has a boundary; reality has a top and bottom. It is only the spiritualist that sublimates reality into fantastic idealism.

* * * *

Nature is a passion for beauty that appears wherever it is permitted, even in a condition of error, through every period of history; if it is insufficient, it destroys itself for a greater order

of beauty; if it attains a climax on the planet, it seeks a condition of security in the super-state. Above all, it seeks integration in forms of reality.

All the arts are subservient to the art of life, which is sincere love and passion between a man and a woman who have attained to the maturity of emotion and physical beauty, whether on earth or in the superstate, by gradual growth, when the conditions are favorable, or through the contrast of sorrow, when unfavorable. Love of sex may variate in polygamy until a condition of monogamy is reached; it is then that the highest love is made possible. In a sphere yielding to the will the perfectly mated couple attain to happiness.

As all the arts are but the transmutation of the energy of an emotion, so the wonderful woman holds within herself every mode of womanly expression possible; every fashion with its correlated environment from aristocratic luxury to peasant simplicity is within her power of dissimulation; this precludes the possibility of the infatuation which art lends to polygamy. Her profound ecstatic nature makes of her the goddess that man worships and yet controls by his predominating intellect. The superman and his wife become a genus that does not wish to be different, the part of a constellation; they have no need of further evolution, or they would cease to be human.

CENTRAL DOCTRINE

The Nature of Time and Space—and Cause and Effect

The sharp contrast and its variations (lesser contrasts)

Time and space are contrasts. Space permits matter to have form, time permits the continuity of a form. Were time alone to exist, the mind would perceive one impression, one thing only, one formless idea of matter (for it takes space to give it form). Space permits more than one object to exist. Were space alone to exist, the mind would be able to perceive many objects, but they would all disappear in a flash. Time gives it duration. Matter combines within itself the rigid unchangeable nature of space and the fleeting course of time. Time is always narrowed down to the merest point—the present moment—but the very nature of space is infinite extension. Space shows its infinity immediately, but the infinity of time is for the future. It is from immediate infinity of space that we can reason a future infinity of time, for they are only contrasts of each other, the primal contrasts of the unconscious motive of the universe, whence they receive their birth and origin. When the Will expressed itself in matter, time and space appeared simultaneously. A time and space or matter with an infinite past is a chaos. Matter, the finite, gives meaning to time and space, the future infinite.

Cause and Effect (Matter)

The variations (or lesser contrasts)

This innocent-looking proposition regarding the nature of time and space and cause and effect is the triumph of modern philosophy; many have stumbled on that and none have solved it until now. The transcendentalism of Kant which Schopenhauer improved upon is a very imperfect presentation of the nature of reality. The relation of subject and object is only one contrast among many. If such a thing as a secret order existed that guarded a truth sphinxlike throughout the ages, it could reveal no secret more profound, affecting our minds, affecting our actions, affecting the whole of unconscious and conscious nature, than the following sentences:—

1. The motive of the universe can find expression only through contrasted action, for there is nothing else.

2. The inner meaning of cause and effect in nature is contrasted action.

3. The sense of cause and effect in the mind, the "principle of sufficient reason," as Schopenhauer calls it, is the sense of contrasts.

4. All contrasts flow into their motive, where they are lost.

The great success of Kant was that he hit upon a very important contrast, the relation between subject and object. But the relation between subject and object is not all; it is one contrast among many.

The idealism of Kant only served to raise matter from the static nature with which it was regarded; otherwise it is false. Nietzsche began to understand that the relation between subject

and object is not all there is of reality; he saw that the whole universe is an interpreting force which employs the various forms as a means of self-enhancement. (See the "Will to Power in Science," in the "Will to Power," Vol. II.) But what means the Will employs is the secret of secrets he did not know. Schopenhauer could find no escape from the Kantian transcendentalism, and Nietzsche's doctrine of "eternal recurrence" is evidence that he confused actual time and space with the empty mathematical form of it in the mind. (See "Infinity and Chaos.")

Now to return to the nature of cause and effect, the variations of time and space. I have but to quote Schopenhauer ("The World as Will and Idea," Vol. I, pp. 10, 11). Although Schopenhauer does not know that cause and effect is equivalent to contrasted action, he gives a good explanation of it.

Whoever has recognized the law of causation has completely mastered the nature of matter, for matter is nothing more than causation, as any one will see at once if he reflects. Its true being is its action, nor can we possibly conceive of it as having any other meaning. Only as action does it fill time and space. The action of matter upon itself is the condition of its existence. Cause and effect thus constitutes the whole nature of matter. The nature of all material things is therefore very appropriately called in German, *Wirklichkeit;* in English, "actuality," a word which is more expressive than *Realität,* or "reality." Thus, the whole being and essence of matter consist in the orderly change which one part of it brings about in another part. What is determined by the law of causality is not merely a succession of things in time, but this succession with reference to a definite space, and not merely existence of things in a particular place, but in this place at a different point of time. Change implies

always a determined part of space, and a determined part of time together and in action. Thus causality unites space with time; that is to say, matter must take to itself at once the distinguishing qualities both of space and of time, however much these may be opposed to each other.

We see from the above that matter is the lesser contrast of time and space.

Time and space are contrasted infinities, but cause and effect can only take place within the circle of the stellar system. Beginning with such contrast as the centrifugal and centripetal action of sun and planet, thence to other variations, such as the contrasted nature of heat and light, the contrasts of the elements, and then *ad infinitum,* or else it is an ordinary contrast; *i.e.,* the changes that take place in matter, with reference to a particular space, in a different period of time, as Schopenhauer describes. Only it must be remembered that the contrast is not always in evidence. When the motive or Will receives prominence, the contrast remains subdued. This is a rule throughout nature, and is in itself a contrasted mode of procedure, for *Motive and contrasts are also opposites.* Then the motives contrast each other. The motive appeals to the emotions; it is not analyzed by the mind; the mind sees in it mystery.

* * * *

Unconscious nature is an interpreting force that tires of monotony the same as the ego would tire of seeing only contrasted action. There is the mind and there is the heart.

Reality is composed of both the motive and its contrasts, just as the ego is composed of the senses and emotions, on the one hand, and the mind whose nature is contrast, on the other.

These two do not mix but are of a nature entirely different one from the other: *You cannot reason about the motive. The motive must be felt.* This is of the utmost importance to understand, as it explains the nature of reality. The ego in his reasoning and feeling does exactly what unconscious nature does in motive and contrast. The conscious ego is a concentration of unconscious nature.

Cause and effect, as we know it in our present planetary state, is only one mode of reality; its inner meaning is contrast. Cause and effect is either a mode of contrasted action or it is nothing. A motive only needs contrasted action to attain reality. Contrasted action is reality; there is no other reality.

The Will to Beauty need not always be in evidence as the vivifying motive; nature employs nether motives, upon which it rises, such as the Will to Power, or mechanist utility. The same as in the construction of an edifice, the interpreters who see only mechanism and power do not see the climax.

The thing to be remembered is that time and space is not a "flux," as Schopenhauer and Nietzsche would have it, but an actual reality. Flux is nebulous. The mediocre philosophy of Bergson is based on that, is, in fact, the elongation of that error. By sublimating the intangible flux he gets "duration," then "spirit," whatever that may be.

Cause and effect are useful words only, employed for designating a mode of procedure in our planetary state. The same is true of all "laws" of nature; the ponderous planetary motive brought these laws into evidence. The ego

in the superstate is able to create matter without regard to planetary cause and effect; another kind of cause and effect (contrasted action) makes its appearance.

The growth of a tree, for example, is slow and cumbersome; it depends on so many other elements to sustain it—on climate, soil, an endless chain of cause and effect; it is different again when an artist paints that tree, or when a Hindu fakir-medium produces a materialization of a tree. Reality assumes different forms in each of these examples, but contrasted action is the underlying base in all of them. Planetary law and cause and effect will disappear, but contrast will remain.

The mind that proceeds from reason to consequent, the "principle of sufficient reason," as Schopenhauer calls it, is not a metaphysical faculty at all, but is rather a means of making the ego habituated to his environment. The artist is the true metaphysician. That is to say, the mind cannot be depended upon to discover any philosophical truth, for its nature is to go from cause to effect, from effect to cause. It is for this reason that all philosophers stopped with cause and effect. Beyond cause and effect (or contrast) the mind sees only mystery. *The mind ever inquires for a cause, but the mind does not know that its search for a cause is necessitated by the need for contrasted action.* The artist, however, is able to see that the contrasts flow into the motive and stop there.

I find that there is nothing *a priori* about the mind. I find that there is only vision and deduction from vision.

The *a priori* idea only misled Kant and his

followers into believing that time, space, and causality had an infinite past, just because the empty numeral one could be divided as well as multiplied to infinity. The mind is the amplifier of the senses, otherwise it is nothing. With the senses and emotions rests sincerity. The mind should not be trusted away from the senses. The intellectual artist is more capable of perceiving the truth than professional philosophers. Schopenhauer's discovery of the Will was an artistic vision. Any painter or musician might have noticed that a motive is expressed by light and shade and half-tones, or contrasts and variations.

* * * *

In mechanics, the double-acting lever goes from the wheel and to the wheel.

This serves to illustrate how all cause and effect, whose real meaning is contrasted action, can be traced only to the motive, and from the motive, and stops there. The wheel is the mechanist, or mathematical symbol, of the motive.

Concentration into a Center and Radiation from a Center

This is a process evident throughout nature; it is the means which nature employs for integrating its central motive. Concentration into a center and radiation from the center can be reduced to contrasted action of course, only that it is a special process in nature. It explains many things that could not be understood otherwise; it explains why the animal does not survive in the superstate. The conscious ego, man, is the center. It explains the centrifugal and centripetal force, force of sun and planet.

Nature, likewise, indicates that sex is its central motive by the construction of the adult form. The sex passion alternates with the adoration of external nature. The entire planetary arrangement is raised to the superplane of art. The dual ego, man and woman, instead of being subservient to the gravitational center of the planet, are removed from the planet to a condition where the external environment is magically yielding to their will; this insures their safety. This process is the process of concentration. The whole stellar system might then clash and disintegrate, for it must have an ending as it had a beginning. (See also "Preface to the Will in Chemistry.")

THE WILL IN BOTANY

The plant is a perfect symbol. The Will to Beauty proceeds in the same way from root to flower as the plant does. The leaves on the opposite sides of the stem are a symbol of the process of dual contrast rising towards the flower. The flower itself represents the climax of human ecstasy. The plant rooted to the ground represents the basis in materialism.

Nature has not intended that emotion, the flower of the human heart, should be wrung out of man and woman as the result of hard conditions; only false religion sanctions that. The plant refuses to grow unless it has sunshine and every condition of its being is fulfilled. So life should proceed in laughter, health, and abundance. If man is unable to realize that condition on the planet on a basis of socialism, the superstate will bring that realization through individualism.

The plant does not show the process whereby it gathers its food, how its leaves take carbon from the atmosphere for the purpose of building up its structure, how its roots gather the ammonia salts. So in man's life mechanism should be hidden.

Root, stem, and leaves are the organs of nutrition; the flower is an organ of reproduction, it is a perfect symbol of sex beauty. The pistillate

flowers receive the pollen from the staminate flowers; by their color and perfume they exhibit an inner passion. Only in man's life the harmony is broken! Based on discord, the chords that construct life's melody cannot rise and unite exultant in beauty, and so their numbers break in sorrow. With the evolution of the animal the Will starts a more complex harmony. The attainment of that harmony is therefore deferred until the ego becomes fully conscious of nature's motive on the planet or in the superstate. In the childhood of the race man lived close to simple nature, and his religion of fantasy and myth was lyric and flutelike as the shepherd's song in the spring, but now the Cross and the Thorn Crown hide a stain of blood. Our civilization is so complex, science is so profuse in detail, beautiful myth does not suffice. Our foolish religio-economic system makes war, competition, sickness, and sorrow; it quells the thirst for life.

The same phenomenon is observed in chemistry when an element that otherwise takes its place in a harmonic motive, by being reversed, becomes virulent, corrosive, or explodes. The reason for this becomes evident when we realize that *every organism lives by the expression of its energy, not by being quiescent.*

The fact that there is catastrophe is in itself evidence that the philosophy on which the social unit is built produces the clash. Clear reason must ever base itself on the principle that the Will of the universe holds within itself a harmonic possibility, for how can a force remain at variance with itself?

* * * *

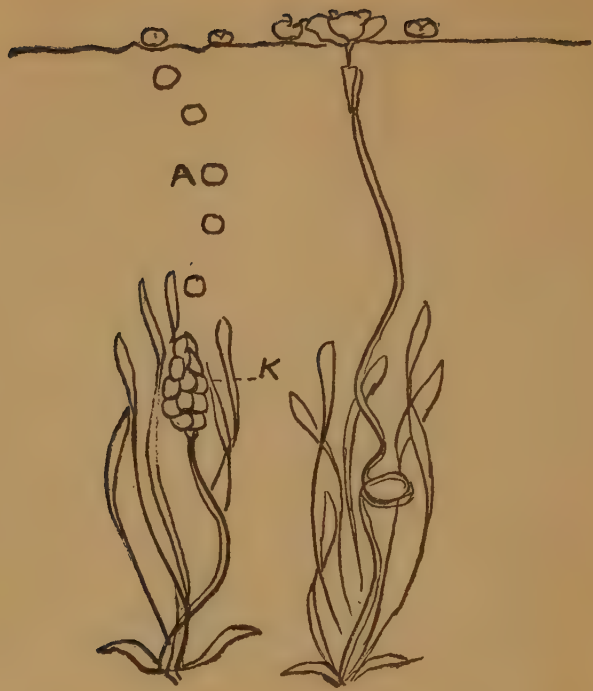
Nature has well provided that man should love the woman's emotional nature, and by his intellect should guard her and the rest of the human family against sorrow of any kind. Instead of seeking out the rational basis of life, they send prayers to a God that does not hear, and cheat and rob each other by subterfuge. They live each in his own prison house, a life of mock individualism, a life in which clear reason has no part. Instead of business and the drudgery of labor, nature intended the man to be an artist and a philosopher with the utilitarian part of life subservient, reduced to a minimum, relegated to the machine, hidden—a race that lives in the sun and pure air, surrounded by oxygen producing trees, with bodies beautiful to look at.

Marvelous is the human form, wonderful the color of pure health; its possibilities are greater than we can at present imagine, the face resplendent with idealism, the sincere heart that does not know the fraud of business. How wonderful is the added dignity of appropriate dress modified according to climate, and the stateliness of white-columned architecture in a beautiful landscape!

* * * *

An example of unconscious harmonic action:

Pollination by means of water as illustrated by the tape grass (Vallisneria). The individual at the left bears a spike of staminate buds (k). These spherical buds (a) become detached and rise to the surface, where, as they float, they open and expose the stamens. The pistillate flowers are borne on long stems which come just to the surface of the water. Pollination is accomplished



by those staminate flowers which float against the pistillate ones. After pollination the stem of the pistillate flowers coils into a spiral, withdrawing the ovary below the surface. The fruit develops under the water. (After Coulter.)

An example of contrasted action:

The adaptation between flower and insect by which the former secure pollination and the latter food are endless, but the contrasts are not always as evident as in the pollination of the smyrna fig by a wasp, which thrives in wild caprifigs. The fig tree is diclinous; *i.e.*, some trees bear staminate

(male) flowers, others the pistillate (female) flowers, or, if both are present, the staminate flowers are sterile on some trees while the pistillate are sterile on others. The caprifig is not edible, but its wasp is able to fructify the flowers of the smyrna fig, which otherwise will not perfect fruit.

The male of the fig wasp is without wings and never reaches the symrna fig tree; the male wasps die within the caprifigs in which they are born, but the female has wings and sawlike mandibles.

The female escapes and carries with her the pollen with which she becomes dusted as she crawls about within the floral cavity. The escaping female then cuts her way through the scales which interlock over the apex of the half-grown fig; she loses her wings in entering; after laying her eggs, she dies in the fig and is absorbed by the vegetable cells.

Those which enter the pistillate inflorescences of the edible smyrna fig have no progeny, but are of service in pollination; the styles of the fertile pistillate flowers are so long that the wasp cannot deposit her eggs in a favorable place, and if she does lay eggs, they also perish, but those which enter the staminate caprifigs produce progeny, but are of no service in pollination. In the staminate caprifigs, there are numerous sterile pistillate flowers with short styles, which permit the female wasp to lay her eggs.

* * * *

Sometimes the clash of contrasts is most evident in nature; at other times the motive assumes importance, and the contrasts are uninteresting or not evident, but the contrasts are always there,

for it is nature's only means of attainment. This we may recognize throughout nature; sometimes the contrasts, at other times the motive. It is this which Schopenhauer intimated by the "World as Will and Idea." He should have called it "The Will and its Contrasts." This is itself a contrasted mode of procedure, for contrast and motive are opposed to each other.

* * * *

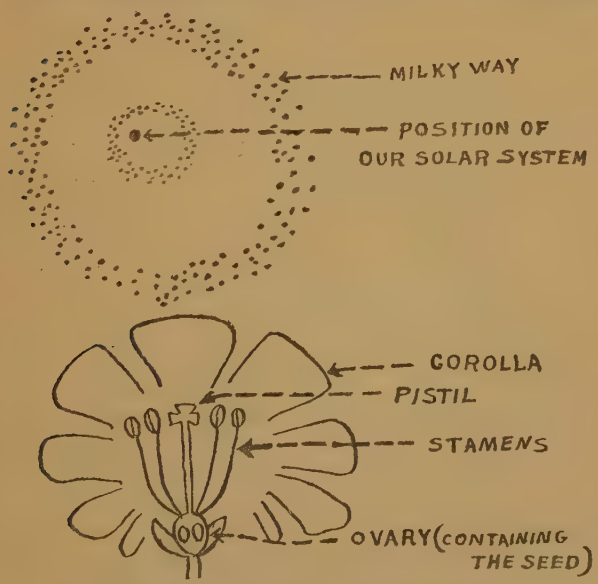
The flower and root are sharp contrasts, the leaves are the lesser contrasts.

THE WILL IN ASTRONOMY

The most wonderful conclusion of modern astronomy is that the vast stellar system is a unit, that the Milky Way is practically circular like the hub of a wheel, with our solar cluster near the center.

The Will has actually formed itself into a gigantic flower; the Milky Way, or Galaxy, is its corolla, thirty-six hundred light years across in diameter with a central calyx that holds the seed; *i.e.*, the planet that produces man.

The staminate sun acts upon the pistillate



The process of concentration into a center.

earth. The sun is placed in about the same position as the stamens of a flower, but in the stellar flower the pistillate earth cannot occupy the very center, as is the case in the ordinary bisexual flower, owing to the great distance. In infinite space the ego is always the center.

To the primitive Will setting out upon the task of creation, the circle with its central nucleus is the simplest expression of its nature. It is definitely shown in the center of gravity of star and planet, and its greater significance becomes evident in the conscious ego surrounded by the circle of the horizon. It is the symbol of the center of emotion within its sphere of contrasts and variations.

The ecstatic woman is the central emotional motive and man with the predominating intellect, the nature of which is dual contrast, is her concordant corollary. The sex center, in the exact center of the adult body, is the means of issue.

In order to realize itself in a fitting organism, the Will proceeds from stellar harmony to the wonderment of landscape, its color and sound, its moonlight, its sunrise and sunset, until it finds itself in the human form that will express its emotion.

Without a knowledge of metaphysics, and in spite of his religious inclinations, or perhaps because of his religious inclinations, Alfred R. Wallace, in his book "Man's Place in the Universe," gives a thorough exposition of the conclusions of modern astronomers, and as if guided by a clear vision, he develops the conception of the unity of the stellar system, culminating in a central seed (the man-producing planet) to a logical finish.

I quote Mr. Wallace freely throughout this section in order to save time; the facts remain

the same, the discoveries of astronomy do not belong to any one man.[3]

It seems that the entire region of the Milky Way, or galaxy, is unsuited for the formation of a life-producing planet,

on account of the excessive forces there in action, as shown by the immense size of many of the stars, their enormous heat-giving power, the crowding of stars and nebulous matter, the great number of star-clusters, and especially because it is the region of "new stars" which imply collisions of masses of matter sufficiently large to become visible from the immense distance we are from them. Hence the Milky Way is the theater of extreme activity and motion; it is comparatively crowded with matter undergoing continual change, and is therefore not sufficiently stable for any periods to be at all likely to possess habitable worlds.

It is to the center of the Galactic circle then, the solar cluster, that we must look for planetary systems suitable for life-development, but here we are confronted by new difficulties, the discovery that most stars which to the eye appear as one star are really double or multiple star-systems, known as binary and variable stars.

A binary system is composed of two stars revolving around each other. Many thousands of binary stars were discovered by the telescope, and when the power of the telescope failed, the spectroscope opened up a new field of discovery, so that now the telescopic binaries are only a small portion of the spectroscopic binaries. Professor Campbell of the Lick Observatory has stated his opinion that as accuracy of measurement increases "the star that is not a spectroscopic binary will prove to be a rare exception." Variable stars form a small proportion of the binary system,

[3] The reader is requested to read the book, "Man's Place in the Universe."

and are to be found among the spectroscopic binaries; they are composed of two or more stars revolving around each other, with a dark companion very close to it, which obscures it either wholly or partially during every revolution. Of course these can only be discovered when the plane of their orbit is directly within our line of sight, otherwise the eclipse would not be noticed.

Binary and variable stars sometimes revolve so close to each other that the two stars are often in absolute contact, forming systems of the shape of a dumb-bell. Their periods of revolution vary from less than nine hours to more than a thousand years, as in the twin stars of Castor.

It appears then that the suns subdivide on the same principle as the well-known explanation of the origin of the moon, by disruption from the earth; but owing perhaps to their intensely heated gaseous state, they seem usually to form nearly equal parts. Another drawback against the probability of suns possessing attendant habitable orbs is that when their density can be determined, they are found, on the average, to be only one-eighth of our sun, so that even though many of them are considerably larger than our luminary, it is evident that they must be wholly gaseous, but the stars in general, according to Professor Newcomb, are of much smaller mass than our sun, so these cannot be depended upon to retain sufficient heat and light for the great number of years it takes to develop life; but that which settles forever the question of life on other systems, according to Wallace, is the fact that all stars in the solar cluster are either resolved to binary systems or else they are in the process of aggregation, and if there should be two or three suns such as ours is, they have not yet been discovered.

We would then be obliged to take into consideration the nicety of arrangement between a planet and its sun without which life could not proceed.

Importance of Our Central Position

The matter comprising our present stellar system must be an evolution from a simpler and more chaotic form. The harmonic motive in forming the Galactic ring has thereby protected the central solar constellation from too forcible an onrush of meteoric matter, for the Galactic ring is attracting the great mass of matter to itself. It is now generally agreed among astronomers that the solar system has not come about by the condensation of nebulæ alone, but by the aggregative meteoric matter; for the cold of stellar space, which is sufficient to solidify hydrogen, would turn a diffused nebula into meteoric dust almost instantaneously. The powerful magnetic attraction of the Milky Way retained the great mass of matter and permitted only a comparatively small portion to enter the central solar cluster; were it not for that, all the matter would rush to the center. Our sun was built up from this meteoric matter until it attained its maximum of heat and size, every added collision adding to it; a portion of this matter went to the planets, but mostly to the greater body the sun, or its neighboring suns.

A negligible amount of this meteoric matter is still found in our system. The position which astronomers allot to our sun, a position towards the outside of the central aggregation of suns (see illustration) is the most favorable for gradual growth by accretion, and thus provides a mode of keeping up the sun's heat during the long geologic periods necessary to the gradual formation of life.

A rapid aggregation of heat-producing matter and an equally rapid cooling would naturally be inimical to life. Then again, the very center of the solar cluster would be a place where meteoric matter would not reach continuously from the outside, as it would be received by those suns preceding it. A place where gravitative force is small, motions produced there would be slow, collisions rare, a place for dark bodies, the very contrary of the region in or near the Milky Way which is a region of intense and uncontrolled action. Thus the position allotted to our sun would be the most favorable.

Essential Life Conditions

No amount of explanation by mechanism alone can explain the harmonic relation of our planet's distance from the sun, its mass, and the obliquity of its ecliptic, which as we shall see later, are the first conditions for life-development. Chance does not explain it, for that would imply a universe without a motive. Such a universe could not evolve one human mind and the inspiring passion of beauty. Mechanism, cause and effect, sees only the immediate detail, but there is always the inspiring motive which employs mechanism and cause and effect. Our mind, as well as our environment, proceeds by contrasted action (which is equivalent to cause and effect and mechanism); it is the only way in which the motive can ever attain to realization. The artist, in seeking to express a motive of beauty or an ensemble of nature, finds its contrasted parts wonderful and marvelous the more subservient they are to the inspiring motive and the less they are regarded in themselves, but the philosopher or scientist who proceeds with cause and effect and

mechanism only, is soon confronted with the "unknowable," or else he drifts headlong into theism. Theism is the last resort of the incompetent; there is no excuse for it after Schopenhauer and Nietzsche have written. Almost every scientific book ends with a feeble speculation about mind and matter, the life-germ, God, the soul, spirit, etc. Let this slight digression be a warning to priest astronomers and religious writers, people like Wallace, even, lest they assume that our planet is a place especially designed by their God, the supreme mind, for their Jesus with his religion of sorrow and fear.

Such people had better not commit themselves to print, but live with their sincere religious emotions if they have any.

Then, again, there is the uninteresting stuff of such philosophers as Henry Bergson and William James. They call themselves "voluntists" because they feed on the sincere thoughts of Schopenhauer and Nietzsche, but they have no inspiring emotion.

Our motiveless voluntists, after they have covered volumes of waste paper with their obnoxious speculations leading one anywhere and nowhere, are just as likely as not to turn to the conventional God of religion or to the "unknowable" after the fashion of Herbert Spencer, who turned to the "unknowable" after once deciding that force is the basis of matter.

The harmonic motive is unconscious; it seeks to realize itself in a conscious ego with all the sincerity and innocence of a force vibrating in contrasted action through all the forms of time, space, and causality. To a harmonic force, pain is negative and contrary to its nature. In other words, just as the human ego, who is the indi-

vidualization of the Will to Beauty, seeks expression of his nature in an environment free from pain, just so does the unconscious Will seek outlet in the line of least resistance, and that, it stands to reason, can best be done by having one planet only, when pain, owing to inevitable human ignorance, would be reduced to a minimum. This is a moot question that only actual observation can settle; deduction cannot go far without vision. If astronomers could discover within the same circle as the solar cluster other suns the same as ours, it might serve as sufficient ground for conjecture that a life-producing planet of the same mass as our earth revolves around it. A flower has a number of stamens; the stellar flower likewise may have a number of suns, the same as ours, placed at the same distance from its center and circumference. According to Wallace, such suns have not yet been found, and even if found there is the nicety of arrangement to be considered. A flower produces a number of seeds in its center, it is true, but these do not all take root, because some slight condition is lacking.

From the standpoint of human reason, it certainly seems better to have one planet only that will serve as an outlet for the Will, for then pain would be reduced to a minimum. As the Will is a harmonic motive, it has a strange way of attaining a wonderful concordance in all its parts, so that its works appear like human intelligence. Human reason is only an amplification of the unconscious Will; it accomplishes what the unconscious motive holds latent.

As long as the fires of the sun endure, the flow of egos on the planet will go on. Whether this number of egos is a sufficient measure of its motive we cannot say. Certain it is that if the Will

had within itself the urge to continue the species beyond the number the planet can yield, it would create for itself the means for doing so in the superstate, for while children cannot be born in the superstate at present, the Will might link itself in the future to the superstate, when the element of pain would be eliminated; for to the harmonic Will every evolutionary step is the outgrowth of the step before. It is merely a question of the measure of the Will's volition, for time and space, cause and effect are its servant, but not a barrier that can prevent its expression.

However that may be, the essential life conditions for a successful man-producing planet which we are about to consider all seem to point toward only one, the globe we live on.[4]

Distance from the Sun

The first essential condition we must consider is the distance of our planet from the sun. Protoplasm, which is the basis of all organic life, is sensitive to either extreme of temperature. Nitrogen is the element which gives protoplasm its extreme mobility, and its proneness to enter into combination and change its state of energy with carbon, oxygen, and hydrogen, is confined between the temperature of freezing water and 104° F. Albumen loses its fluidity and coagulates at 160° F. Were the earth's temperature to rise or fall 72° F., life would soon become extinct.

Now if we consider that the heat derived from the sun is inversely as the square of the distance, and that at half the distance we would have four times as much heat, we can then appreciate the importance of our position.

The planet Mars receives less than half the

[4] After all, the ancient idea that the earth is the center of the universe is not so bad.

amount of the sun's heat that we do, much below the freezing point of water. While in the planet Venus, the very opposite conditions prevail; it receives almost double the amount of heat that we do, far too hot for the existence of protoplasm. The other planets are out of consideration.

The Obliquity of the Ecliptic

Were the earth's axis perpendicular to the plane of its orbit there would be no change of climate anywhere; although it would vary with latitude, it would remain forever the same. This would be unfavorable to life for the contrasts of summer and invigorating winter conduce to the best order of civilization; the terrific and continuous equatorial heat, on one hand, and the unchanging cold of the north would endanger the temperate zone.

Were the earth's axis in the plane of its orbit, the contrasts of the changing seasons would be too strong. The obliquity of the axis permits moderate contrasts of spring, summer, autumn, and winter in that section of the globe whence the best human effort comes, and relegates the sharp contrasts to two separate places, the intense cold to the arctic zone and the heat to the equatorial belt; and even there the obliquity permits variation. Another strange example of contrasted action conspiring toward a harmony on the planet is the fact that the earth is nearer to the sun in winter; in this way moderating the cold, and further from the sun in summer, which serves to moderate the heat (for the actual winter and summer are produced by the slanting ray in the winter and the direct sun's ray in the summer).

The perpendicular and horizontal axes are the

opposing contrasts, the oblique orbit is the harmonic outlet.

In the distribution of the planets around the sun I see again the law of contrasts seeking a harmonic outlet; *i.e.,* those that are too near and those that are too far from the sun, Mars on one side a little too cold, and Venus a little too warm, with the earth in about the same position as the staminate sun in the stellar flower.

During the period of aggregation the greater amount of meteorites went either to the very large planets on the very outside of the solar system or to the central sun, thus gradually giving the earth its proper mass. (According to the law of contrasts, note that the planets were separated from their primary and then built up by the aggregation of meteorites.)[5]

The Mass of the Planet

Upon the mass of the planet, as well as its density, depends the amount of atmosphere its gravity can retain. The mass of the moon is not sufficient to hold a gas as heavy as carbon disulphide, while hydrogen and helium will escape from our planet. Evidently the combined mass of moon and earth before their separation, was sufficient to hold the amount of hydrogen that entered into the formation of our present quantity of water, or else during the period of its aggregation by meteorites, the frozen hydrogen that fell upon the earth immediately combined with the oxygen to form water; for, according to the harmonic arrangement, the least flame or lightning-stroke is sufficient to ignite and combine the hydrogen and oxygen and form water, but once

[5] All astronomy can be no more than the harmonic motive seeking outlet through contrasted action.

formed, it is not easily separated. Had our planet been larger, the quantity of all gases including hydrogen would have been greater; with one tenth more water than we have at present, the land would all be submerged; with a greater atmosphere, greater winds inimical to life would be the result.

The atmosphere and the water both unite in further enhancing the harmonic motive which seeks expression on the planet. The contrast of heat and cold produces wind in the atmosphere. The wind raises microscopic dust particles to a great height throughout the planet, which serve as a nucleus for water vapor. Without these dust particles held in space by a powerful and dense atmosphere, the great cloud canopies which serve the double purpose of protection from the continuous action of the sun, as well as producing rain, would be impossible, but condensation would follow evaporation.

All this depends upon the mass of the planet compared with its primary, the sun; also, with a larger or hotter sun, the planet's relation towards it would no longer be the same. The atmosphere further serves as a warm blanket that retains the sun's heat during the night.

We see here the action of the contrasted elements. Their effort to bring forth the seed, man and woman, in the stellar flower, is the same as contrasted action necessary to bring forth the seed of a plant. See, for example, the complex action in the pollination of the fig. (See "The Will in Botany.")

The Distribution of the Oceans and Continents

The quantity of water on the surface of the earth is so great that, were it not for the great

ocean basins, it would cover the surface of the earth nearly two miles. Our satellite, the moon, received its origin from the earth during its molten condition, forming these great ocean basins that are placed opposite each other, and it now controls the contrasted action of its tides. The moon separated from the earth owing to centrifugal force generated by its rapid motion, and the tidal action of the sun upon its molten interior, causing it to break forth at the equator.

In the distant past the earth's rotation around its axis was much faster than it is now, *i.e.,* about four hours. It has attained its present harmonic period of rotation during the life of man, through the tidal pull of the sun and moon on its molten interior and its waters, which lengthens the day, though only several seconds in a thousand years.

The Atlantic and Pacific basins both extend to an equal distance north and south of the equator; the greater mass of matter from the Pacific attracted to itself the mass of the Atlantic and formed the moon. The land area of the globe is 28% and the water area is 72%. Without this greater surface area of the oceans, there would not be sufficient evaporation to supply the land with rain. The land, after receiving its water, forms brooks and rivers which return to the ocean; were it not for the oceans, all bodies of water that beautify the landscape and the entire harmonic water-system would soon disappear. The oceans further tend to equalize conditions by distributing their stored-up heat from the equatorial zone to regions that would otherwise be cold. This it is able to do, owing to the position of the continents. If the continents were so arranged as to occupy the position of the equatorial oceans, the equalizing ocean currents running

north and south could not have done their work.

Another factor that aids the harmonic motive on this planet is the alternation of day and night. The planet Venus presents one face to the sun continually, causing, of course, terrible contrasts. The same with the planet Mercury.

Nature is not able to produce a harmony immediately. It produces the contrasts and then the lesser contrasts which serve as more delicate variations, in about the same manner as an artist proceeds with a picture, only that the motive cannot complete itself on the planet. The planet is like the blossom which serves for forming the seed, but when the blossom falls away, the fruit continues to grow around the seed. Every terrestrial condition, however harmonic, holds within itself an opening for death, a loophole for destruction. The very elements that go to complete the terrestrial harmony have destructive contrasts so that it still leaves the planet imperfect, and when we come to the life of man, superstition, war, and an imperfect economic order prevent a completion of nature's harmonic passion; for the unconscious Will to Beauty is not quiescent; it is a terrible force seeking outlet, and it is for this reason that to a philosopher like Nietzsche it seemed like power trying to exceed itself, with all its terribleness and destruction as an essential part of it; but it stands to reason that a force cannot forever be at war with itself; it must find itself sometime.

The unconscious motive tries to meet the conscious ego halfway and by complete consciousness in an ego it realizes itself. Human emotion is the climax of its energy. All its fury is hidden under a garb of impotence.

THE WILL IN EUGENICS

The true nature of woman is sincerity, or emotion, to which intellect is subservient. It is evidently for this reason that the unconscious Will to Beauty has chosen her as the fitting outlet for the child. The perfect man is intellect coördinated by emotion or art. The child belongs to the mother; according to nature, there is no father; the father is a question of eugenics, unless it be the man whom the woman chooses as her husband forever. For that matter, the child is neither of the father nor of the mother but of nature, which employs the contrast of sex and the womb of maternity as an outlet for the conscious ego.

The religio-economic arrangement does not respect nature, but forces a haphazard heredity upon the unborn. Sex impulse has nothing to do with childbirth and should never be confounded. Sex passion is nature's central motive by which means it rises to love and to its highest ecstatic beauty (otherwise it turns to sorrow as a means). The fact that the sex organs in the adult are in the exact center of the body is an indication of that, according to the law of concentration into a center and radiation from a center, which is evident throughout nature.

Sexual selection proceeds from polygamy to monogamy and not vice versa. The immortal

ego cannot decide hastily who shall be his or her mate forever. Monogamy is a grand climax that only people of profound emotions know the meaning of. The man must be profound through having lived, through sorrow, or through sincere expression in art. The accumulated emotion gained in another direction is able to transmute itself to a very profound love, but where there is no accumulation, there is no concentrated center of security. The emotions of the superman are very deep.

A young woman whose very nature is emotion is more likely to have attained to the height of ecstasy (see, for example, the sorrowful Niobe, Murillo's "Madonna," the "Mater Dolorosa" of Guido Reni), but a young man, hardly, unless through great sorrow, among very sincere people.

The emotions of most men are only awakened at about the age of forty, when they become religious; the mind being unable to interpret the meaning of emotion, rushes in fear to the religious interpretation. Besides, idealistic young people have such strange ideas as to what constitutes a true marriage. There are religious marriages, respectable marriages, and intellectual marriages. The more educated and idealistic young people are, the more are they likely to be mistaken in their marriage, while so-called vulgar and uneducated people are more likely to be correct. The true basic principle in marriage is the irresistible attraction of the masculine and the feminine, vulgar and material sex passion. With people who have nature's emotions, instead of those imposed upon them by religion, the more sincere their sex relationship, the greater will be their love and adoration; this is beautiful monogamy,

but timid young people frightened by "spiritual love," religious idealism, or respectability, cannot be expected to know that at once. As for those spoiled by the religio-economic system, what can their claim to monogamy amount to? They can only be considered as undeveloped seeds.

Meanwhile the period of childbirth for the woman is limited to the period of life on the planet. There are no children born in the super-sphere of art, for the warp and woof of planetary causality which knits the ego to the Will does not operate there.

Besides, even if the man and woman are perfectly suited to each other in a marriage that time will not reverse, it does not mean that they will produce the best progeny. According to Galton's law of "filial regression," parents who are of a very high order will produce children less perfect than themselves. But above all, nature dislikes monotony of the male parent. If one of the children in a family is perfect, that is, of sincere character, good intellect, and physical form, the rest will be less perfect or they will die at birth. Hardly a family but nature shows rebellion due to the repetition of the male parent.

Nature seeks variation, the same as the mind seeks variation. By variation it is strengthened, by repetition it is weakened.

This reaction which nature produces in the children can be intercepted by variating the male parent. This would satisfy the unconscious Will. The religio-economic social order, in its blindness, is opposed to this, but when a man dies, and his wife marries again, and has children with the second husband, it is the same thing; for the first husband lives in the superstate, and knows every-

thing, and if he is her true mate he waits for her; the children are always her children. The whole planetary arrangement is intended to be social, with individualism and monogamy reserved for the superstate (with exceptions, of course). The religio-economic order has a contemptible mock individualism in which clear reason has no part.

Consider an apple or a grape: Each one has a number of seeds; if planted, it would cover the face of earth. It can only be used by selection with discretion. So with the seed of sex; it should be used according to eugenics, so that the unborn will not be the victims of injustice. God does not know justice. Justice is first born in the human heart.

The same method that careful breeders of horses and cattle employ, that is the true method; only that sincerity of character should be counted as by far the foremost quality to be sought for, with perfect mind and form added. The profuse sex seed should exhaust itself in beauty, romance, and passion and not be transmuted to commercial or military conquest.

For childbirth the man must be sincere, without a physical or mental taint in his ancestry which might revert to the child; but now there are too many empty people, people whose nature is external commotion. Our civilization is practically controlled by these people. They have the power to come to the front by taking advantage of an imperfect state of society. If they take to intellectual pursuit, their insincerity still remains. Who more shallow than the college professor, the political economist that will condone capitalism, the grandiloquent religio-moralist that will uphold every decadent institution?

Meanwhile, the factories born of the monster mechanism destroy the face and form, and nature's primal goodness, sex emotion, is religionized and commercialized. All this brain fever of colleges and theological seminaries, all this precaution of the state, and tremendous effort of labor that a successful business man might thrive here and there, when the whole arrangement is foolish! Riches is foolish and poverty is foolish. Beauty is a vision.

There is no morality! Every moral code and system of ethics ever concocted is worthless. There is only a social order which permits eugenics, by which means the birth of a sincere human being is insured. Such a one cannot do any wrong. The religio-economic arrangement must bring about a reaction of trouble, according to the law of motives seeking a contrast; the preachers and law-makers make more work for themselves, the more they insist upon their short-sighted viewpoint. When a false social order is insisted upon for any length of time, it becomes a determinant in the parental gametes, according as it affects the different sections of the community. The false arrangement produces its own contrasts and variations. The need for subterfuge develops into the skill for theft and advantage-taking. The masters attain to aristocratic pride, an undue humility is evolved among the poor, and intellect is valuable only as it can be sold, *i.e.,* intellect is employed for clever fraud. *Then good and evil makes its appearance.* The intellectual classes are clever enough as far as their own profession goes, but they are like dead when a liberal thought is presented to them. Every character that human nature exhibits is

only a specification of what the unconscious motive holds within itself, hate, anger, malice, jealousy, lying, cheating, sneering, scoffing, violence, and murder. Intellect only specifies in the ego that which is indistinct in the unconscious passion, but if we proceed on the assumption that the motive of the universe cannot be contrary to itself, then the above-mentioned qualities of human nature must find their place; nay, they should be assets to human nature. The answer is that *these are the very qualities that under a perfect condition turn into wit and humor,* while all anger and violence exhausts itself in sex passion. The very qualities that produce imperfection now would, under the proper arrangement, produce an interesting human being, while the saint would be a vacant abstraction. (See "Human, All Too Human.")

The Will to Beauty that attains to the flower of human ecstasy and profound love must reverse itself into its opposite, as the roots and branches of a plant are opposite to each other, but that does not mean a reversion into "evil," rather a reversion into its contrast, the same as the light and shade of a picture or the contrasted elements in a drama. The Will that arrived to a harmony in the stellar circle and attains to the climax of individualism in the superstate, that same Will provides for a rational social arrangement in our planetary state. The unconscious motive is flexible enough, but a reaction of sorrow is the consequence of a false interpretation. Socialism and the eugenic interpretation will make a world where there will be no greedy graspers. The seed of sincere men must be taken advantage of, for just as perfect fruit cannot grow out of the seed taken

from an imperfect tree, just so cannot the gametes of insincere parents produce a perfect child unless there is a chance reversion to an ancestral type.

The woman, of course, must be what she is; no child would blame its mother for any imperfect heredity due to her, but the male that will complement her nature can be chosen. Besides, if the process of selection is continued, all women would be perfect in a few generations.

If the woman is negative, the male should be very profound and positive and variate with each child. If the woman is just right, the man should correspond to her nature, always sincere, and variate with each child, but if the woman is very ecstatic and profound, the man should be negative to her; for when the motive is too strong, it reverses, or else artificial parthenogenesis; something which science is surely coming to. There will be plenty of Jesuses then.

The unconscious motive has a ponderous causality, which is different from the swift will of the ego on the plane of art; so that in order to obtain a good result (in this case the birth of a perfect child), the "laws" generated by that ponderous causality must be discovered. Man cannot impose his will in this instance, any more than he can will how chemical action should proceed. Professor Abbott, of Washington University, writing on the subject of artificial parthenogenesis and the experiments made in that direction, says:

Such experiments show that probably all eggs contain within themselves all potentialities for normal development and that fertilization, or zygosis, is only an accompaniment to, not a necessity for, individual development. Like a wound clock, the egg is a mass of matter of which

the parts, although in unstable equilibrium, are at rest because of a sort of inertia. When an appropriate "stimulus" comes, whether that of the sperm or that of some chemical or physical agent, cell division begins to follow cell division in rapid succession.

It seems, then, that zygosis, or the combination of two gametes of diverse origin, serves only to bring about a biparental inheritance.

The unconscious motive waits for man's selection. The universe is itself an organism liable to organic response and depression; it seeks progress when it can through intermittent growth, through heredity, but, being unconscious, it is unable to proceed, and so it reverses, owing to the law of contrasts, until man's conscious selection can sustain it.

Evolution proceeds by sudden bounds (mutations) and by gradual steps (diversities). This is an equivalent of the law of sharp contrasts and lesser variations which forms the basis of reality throughout nature. The mating of decided opposites produces a progeny of a more perfect order than either of the parents; then inbreeding is necessary—inbreeding with continuous variation of parent of the very same type, otherwise that type goes to decadence. When a climax of sincerity has been attained, it cannot be improved upon; there is no such thing as endless evolution of the human ego. We must rather devise a means of sustaining it.

In ancient times sincere individuals existed that could not be improved upon by any future evolution, the perfect physical form and love of art of the Greeks and the profundity of the best individuals among the Semitic races. By man's conscious selection their blood might have flowed in

the veins of all succeeding generations, but the religio-economic arrangement brought about a premature monogamy. The sex relationship became sinful without marriage, and the male assumed power and conceit.

The strangest thing about a system of power is that the sincere people become the victims of the dominant element whose nature is external action. Nature's motive, which is the Will to Beauty, soon establishes itself in the supersphere, where it laughs at power. It is idle to talk of the Will to Power; we live in the midst of a seething caldron of forces, terrestrial and solar forces, and the sun itself is held secure by the manner in which the sidereal system is constructed. (See "The Will in Astronomy.") Man need not boast of his power, or an invisible microbe will sicken him; it is by a nicety of arrangements that we live at all.

When business success enters a family as a determinant, it produces shallowness in the male, a mind filled with petty intellectualism; nothing is sacred to such people except that falsehood which permits them to thrive. Their touch is withering; art, philosophy, love, turn to ashes before them. They cannot be taught; of all things they take only the external; they cheapen, they make fun of the sincere person. Who are they? Some speculator, manipulator, salesman, politician.

A woman's romanticist nature may struggle to realize itself in a false environment, which is an injustice to her, but the adaptable male is interesting only in a condition of sorrow. The criminal is an impulsive child compared with the war general and captain of industry whose devasta-

tion spreads far and wide. May they go to mourn in infinite space, where their nature is straightened out! Their only consolation can be that the unconscious motive of the universe has no other way of realizing itself in consciousness and human emotion but by making one the victim of the other.

The sincere person does not need that mode of self-realization; the sincere need only a fitting environment that they may express themselves. I must say that among the Jews in the Ghetto there are the greatest and sincerest souls. The sincere man is poor. One can see many, many. Here stands a carpenter with a few simple tools waiting for some one to give him work, his face made beautiful by sorrow; there, a glazier with a few panes of glass; a poor woman, a beautiful profound soul, waiting to scrub a floor, evidently a widow, her husband probably waiting near her helpless in the superstate, her father and mother, too, invisible and inaudible to the passing crowd. There is a socialist waiting for the day of redemption; an artist, his work sincere and good; he does not get out of his work what he spends for color and canvas, for he is earning his bread in some other way. Each expresses his sincerity in another direction. The poor depatriated man is nearer to the figure of Christ than the warring, political, capitalist-minded Christian; he is also nearest to the superman, only that Christ and the poor depatriated man are figures of sorrow. The superman has transmuted his emotions of sorrow into emotion in beauty, *i.e.*, the adoration of sex, the beauty of profound melody, and the adoration of nature.

The climax of emotion once attained, nature does not go any higher or it would destroy what is human. All that is best in art is but a reflection, and all intellect is the servant of profound sincerity. The intellect that runs away with itself is worthless, all ostentatious officialism and all elaboration of force but emptiness. Throughout nature the highest order of energy hides itself under a garb of impotence. It is my belief that all genius is usually a regression from parents more profound who did not attain to intellectual expression. A little intellect makes a great deal of noise. All books are worthless. The superman has no books. As soon as we stop teaching children, so soon will an uneducated race of sincere people form itself. The true philosophy of life once known, what need will there be even to talk about it? It will crystallize itself into customs, the same as error has become a custom. Books will reduce themselves into pamphlets, truths of science or facts valuable in industry. A people that see the ensemble of life will not permit detail to leave its bound and place, or be engrossed all day long in externalism, and in the evening repose in feeble pleasure. That is your Christian commercial civilization. What is the result? Despicable faces of young men, no profound ideal, no comely beard; just luxury and business success as an ideal. The popular drama never wearies of setting forth the romance of the rich young man who lives in luxurious environment, and some slip of a girl that cannot live without servants. Sincere people do not fit in this atmosphere of externalism, they resist it; but foolish young people are overawed by "civili-

zation," their native sincerity is destroyed, they wither, and become as despicable as those whom they seek to imitate.

* * * *

In olden times man was nearer to nature; there was the pathos of human labor without the machine, and even among the feudal masters and powerful church, the Will to Beauty found expression.

The state and the church has cast aside its theatrical garb, and is avowedly promoting business and the morality of business. When man does not know when to use mechanism and when not to, but valueless and ugly production covers the earth, he produces vacancy, nothing upon which the human spirit may linger in love and honesty. No more a simple peasantry or good workman who works at home, but machines and people who look like machines.

* * * *

Monogamy once attained, care should be taken not to return to polygamous variation, or it might destroy a perfect relationship. Polygamous variation is well enough for those who have not attained.

On the plane of art, the woman who has attained to perfect beauty becomes the clever actress; she can imitate many types by change of costume, coiffure, and by speech. By the art of dissimulation to which the superstate especially lends itself, polygamy becomes unnecessary. The true meaning of monogamy is a very profound love. Sex charm is easily imitated or substituted.

Monogamy is the concentrated center.

Religion

From the prayers of our forefathers a great deal of emotion can be drawn. There is more in some of these old prayers (of the New Year, the Atonement Day, and the Lamentations of the Jews, to a Jew, and the emotional services of the Catholics, to a Catholic) as regards sincerity of emotion than in most of our poetry. They become dear to us on account of those whom we loved (the same in all religions). We should be smart, however; *i.e.,* we must pray like hypocrites, for there is no basic truth in them, and our forefathers in the superstate no longer believe in them. They should be employed to contrast sex emotion. Sex romance is liable to go to decadence if continued for too long a time without contrasting. We should live like sinners who repent periodically. It is ignorance of this truth that has caused great sorrow in the world.

* * * *

To the Student of the Future

Avoid intellectual detail, it destroys sincerity; it is for empty people. A detail should be kept in its place, otherwise it is a nuisance.

Decadence

There are people who live empty, trivial lives; sex is the only outlet for their emotions. The expression of poetic pathos and the adoration of nature gives strength to a man; it makes him worthy to become the comrade of other sincere men, and to be respected by the profound woman.

* * * *

The meaning of decadence is that the motive seeks to contrast itself.

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Regarding Freud—sex may be the central motive, but no motive can stay by itself without seeking its opposite mode of expression.

* * * *

Equality

The most difficult thing to learn and the most important is, that we are all alike in the very near future, if not in the immediate present. After knowing this, we can criticize each other to our heart's content. There will be no venom in it. We can also select without denouncing. *People only begin differently.*

The unconscious Will employs the various environments of people as a means of squeezing emotion out of them. *Its object is emotion.* One may be very poor and hungry, a cripple, a negro, a street-cleaner, but to the unconscious Will the sorrow of that humility is a means just as art is a means, just as the disappointment that comes from wealth, power, and pride is a means. The beautiful and emotional actress does not realize that the poor woman in a shawl is probably more profound than she is. Under a rationally constructed social order human emotion could proceed in happiness, but at present the unconscious Will can only realize itself by the clash of social clans and creeds and by all the accidentals of our life. There is nothing great and nothing small to the Will that ever pushes forward. Whatever brings forth emotion, that serves its purpose.

In reality, we are all rich and perfect physi-

cally, with clear minds and profound emotions, but we have not yet come to our inheritance. Our seed has sprung from chaos. We are as helpless as water that flows into the form of a vessel, and the Will that moves us cannot readily communicate its secret to us. Therefore, we must wait until we can arrange ourselves, until sorrow will loose its sting and transmute itself to the flower of ecstatic music; then we shall become the equal masters of time and space.

If there is any difference among us it is the contrast and variation of type, which is a law that rules all nature. We become like efflorescences whose beauty is augmented by variation.

From the Sublime to the Ridiculous

To permit the contrary motives of deep emotion and humor to follow each other is the height of wisdom. People are frightened by emotion into religion. The sincere person must not let the unconscious Will lead him by the nose; he must employ shrewdness, art, hypocrisy even, he must play the emotional actor. (Sincerity of emotion once attained, a person cannot go back to apathy.) The Will to Beauty is satisfied with intervals of emotion only; these moments are the flower. Why may not the ego react to laughter, sin, and vulgarity? By all means.

PREFACE TO THE WILL IN CHEMISTRY

Concentration into a Center and Radiation from a Center

What is the meaning of the three dimensions of time and the three dimensions of space? According to the law of contrasts, two should be sufficient. The answer, it seems to me, is this: The ego seeks concentration in the center, thus leaving the two opposites.

Of time, the ego takes always the present, and in infinite space the ego is the center, as he actually is the center in the circle of the horizon. *Tangible three-dimensioned matter is a thing possible only in the immediate vicinity of the ego.* It partakes of the nature of the ego or the dual ego, man and woman, who are the concentrated center. *Perspective flattens matter into two dimensions,* the same as a picture; the three dimensions are a delusion in the distance.

The fact that the ego knows that when he reaches that distance matter will become as tangible to him as the matter of his present environment, means nothing. It only goes to prove that the planet is a preparation for the superplane of art, where the same phenomenon is repeated, with the ego as the central creator. The same as a stage with distant sceneries and tangible accessories.

* * * *

Of the five senses, touch is the center. Light and sound, the equivalent of seeing and hearing, are capable of distance, which touch cannot reach. Light, or color, partakes principally of the nature of space (with time as a negative factor). Sound partakes principally of the nature of time with space as a negative factor. Smell and taste are a further integration of tangible matter. It is something that the ego takes into himself.

* * * *

Sound, the nature of which is time, vanishes with the present; it flows like time; when it ceases, it becomes a thing of the past and a possibility of the future; but the nature of color is continuous, for it partakes chiefly of the rigid unchangeable nature of space. Nature employs this contrasted process for keeping the eye and the ear interested. Light, or color, has its intermittence in time on a larger scale; *i.e.,* it employs longer periods of time; time is its negative factor; its existence depends on materialization and dematerialization in the superstate, upon the change of night and day on the planet and upon other ponderous planetary processes which the superego raises to the plane of art. The dual ego, man and woman, the central reality, have their intermission of existence in sleeping and waking. The mind is only the reflector of the senses; it must refer to the senses continually in order to maintain its vigor, otherwise it reverses upon itself and goes off into unfounded fantasy; but the mind can construct what is not immediately present. In this way it has a greater reach than all the senses.

THE WILL IN CHEMISTRY

As the quality of matter is not inert substance, but rather the message of a motive, it must of necessity arrange itself according to the law of motives, which is sharp contrasts and concordances (subtler variations), within an ensemble or sphere. Let us see in what way the elements known to modern science conform to the law of motives.

The spectroscope has shown us that all matter in the incandescent state conforms to the solar spectrum. Let us remember this, and we shall soon see that all the modifications of matter and form are no different than the modifications of light.

The harmonic motive in its effort to express itself seeks to coördinate a picture. White and black, or light and shadow, form the sharp contrast, with the rest of the colors as the subtler variations, or lesser contrasts. We shall be better able to understand the Will to Beauty, if we follow the idea of a picture coördinated into beauty by the eye of an impressionist painter.

Alfred R. Wallace, in his book "World of Life," says: "The various sensations by which we come into contact with the external world—sight, hearing, smell, taste and touch—are really all specializations of the last, that of material contact." There is a profound idea in this, which

will enable us to understand how the Will employs matter to coördinate a harmony. Let us wait and examine another characteristic law of motives which is: *the central motive of sincerity in a correlated environment,* as the center within a circle, the seed in the center of a flower, the ego in the center of his coördinated environment—the circle of the horizon, the process of radiation from a center throughout nature.

Let us remember now that all external nature is the object for the central ego, the subject, that the five senses of the ego are drawn from correspondences in external nature. It is wonderful how the senses arrange themselves in dual contrast around the sense of touch of which they are the modification; sight and hearing bring to the ego knowledge of distance; taste and smell bring verification of nearness, they are of a contrasted nature to sight and hearing. The sense of touch is the center. (See Preface.) Nature seems to have intended that man and woman, the contrasted dual ego, should live in a paradise of love and poetry, in a beautiful landscape with tall decorative trees, intoned in harmonic light and color, with the songs of birds, the murmur of trees and water, and other beautiful sights and sounds of nature, augmented by his own sense of music, with flowers, fruits, and all delicious food to gratify his sense of smell and taste.

The harmony once attained by the unconscious Will, by means of planetary causality [6] reproduces itself in the superstate, as the volition of the conscious man and woman. The sense of touch finds

[6] The inner meaning of causality is contrast; the unconscious motive interprets astronomical and chemical causality, the same as an artist employs contrasts.

its correspondence in the formation of material contact, and the distance is beautiful light shining on form coördinated by the sense of sight instead of the light of the sun. Of course, the other senses find their correspondence in the external ensemble, for the principle is ever the same; *i.e.*, the central motive coördinating its corollary through contrasted action. The whole planetary arrangement must therefore be an arrangement between subject and object, for that is the most important contrast. The only difference between the planet and the superstate is, that the planet presents a social arrangement, while the superstate is individualistic; otherwise it is all magnetic; *i.e.*, it can be reduced to force.

All matter is a phenomenon of energy, in the contrast, time and space, only that the unconscious Will proceeds through the ponderous planetary causality, while the conscious Will to Beauty, the ego, in the superstate, takes the essence, is able to select, without the unpleasant contrast which is inevitable in the planetary state. It is from this larger conception of the nature of matter, *i.e.*, its inherent will to coördinate itself into a harmony (by the process of dual contrast) for the purpose of serving the subject, the conscious ego, that we can form a correct idea of the force that dwells in the elements. The specialist to whom chemistry is a trade is lost in an abyss of mystery, for he has no metaphysical basis. We can only consider here the broad view of the Will in Chemistry—that suffices our purpose—and leave it to the chemist to verify the law of motives in greater detail.

The English physicist Sir J. J. Thomson showed that an isolated electrical charge moving

with high velocity could have both mass and inertia, *i.e.*, could have those very properties that we are accustomed to ascribe to matter. The atom is made up of a large number of negative charges of electricity, or electrons, as they are termed, moving with high velocities in a field of positive electrification; this corresponds to the metaphysical view that all matter is reducible to force or Will in contrasted action.

The ancients, in reducing all matter to their primal appearances of earth, air, water, fire, perceived the law of contrast. Let us here, for convenience' sake, consider matter from this ancient viewpoint instead of the modern analytical method, which reduces matter to eighty-odd elements. There is a suspicion among chemists that the elements are not as stable as they were at first supposed to be, being that they are all a mode of energy. We know that the emanation of radium produces among other things the element helium, and lead, which may be regarded as the ashes of radium. It is claimed that when X-rays are sent through hydrogen gas helium and neon are produced; be that as it may, the stability of the element is unimportant to us. They serve the chemist only as figures serve the mathematician.

* * * *

Fire

The primal energy unfolds itself into two opposites—heat and light.

Observe contrasted action in the following:—

A chemical reaction implies a transmutation of energy and the reason two substances react is that they are charged to different electrical potentials

and are induced to react by an electric current, by heat or by light. Electricity itself is force that can be reduced to heat and to light through its negative and positive poles. Heat and light are the dual expression of primal energy, fire, according to the ancient conception. Heat corresponds to the inner quality of matter, while light gives things their external appearance of light and shade and color.

Heat and light are easily transmuted one into the other. An instance is that of chlorophyl, the substance which gives leaves their green color. Chlorophyl separates the carbon from carbon dioxide with the aid of sunlight; in the laboratory the same process requires intense heat. The tremendous power attributed to the ultra-red ray of being able to destroy fortifications may be very true. *So throughout nature, form and color are interchangeable.* Like all inseparable contrasts, they can be traced to one motive. The central motive dilates itself until it reaches the circle of the horizon. Tangible form is merely the concentrated center in the sphere of the conscious ego. Form and color become light in the distance.

Likewise, all matter partakes of the nature of fire combustion and extinction, growth and decay —in the superstate, materialization and dematerialization.

* * * *

Water

Water, which is the opposite of fire, is composed of oxygen and hydrogen; hydrogen the most combustible gas and oxygen without which com-

bustion cannot take place, *i.e.*, the contrast of fire is composed of fire.

* * * *

Air

Air is composed of oxygen which induces combustion and nitrogen which extinguishes, *i.e.*, another contrast.

Earth is the contrast of air. When solids transmute themselves into sound, they identify themselves with air; without vibrating air, sound is inaudible. The solid in the distance becomes color or sound. In the superstate the central ego can produce the sounds of nature by the contrasted action of energy, without having the causality of the planet, such as the sounds of trees, the songs of birds and musical instruments, the same as telharmonic music (electric music) reproduces the timbre of violins and other instruments. (I heard the sound that the wind makes among the trees imitated by a person in the superstate, with an interpreting melody interwoven.) We must admit that art makes reality more real, that the whole planet is only so much material for the emotions, its tangible encumbrance is worthless. The solids can also be reduced to lesser contrasts, *e.g.*, the contrasts among the metals. Time and space is the grand contrast of all matter.

As the Will is never prosaic repetition, but rather its contrasts are vivified by the Will to Beauty, a tremendous force, immense and yet subtle, the matter of its robe, which is the visible universe, assumes variation of quality and form. It should therefore not always be interpreted from the point of view of causality or dual con-

trast, as if we were forever busy examining its texture, its warp and woof. Its causality is secondary, it is only its mode of attainment; in its ensemble it is the harmonic motive. It is this relationship to the harmonic *motive* which gives matter its mysterious qualities, its beauty. Sometimes matter makes itself evident as the Will to Power, as in the case of explosives and poisons, or in the generation of pure energy; or else the motive may be utility. The Will to Beauty employs nether motives upon which it rises; these form its necessary base.

The Will to Beauty cannot arrange itself completely on the planet without leaving a loophole for death; it cannot rest here, but it is to be noticed that wherever man is impotent, the unconscious Will produces the harmonic relationship. The planetary condition strives to arrange itself as much as possible to be of service to man, the conscious subject. It seeks to meet the ego halfway. It must do so, because the ego is its means of attainment. An example of this concordance in unconscious nature is evident in the nature of water. When water freezes into ice, its density is only .091, which enables it to float; all other substances become denser when freezing. Were ice to become denser, it would clog up all rivers and oceans, as the water on the surface would continue to freeze and sink. It is this concordant quality of the unconscious harmonic motive that deludes so many otherwise scientific people into the belief of a conscious creator, such as Wallace, Edison, and others. It is really a pity to see such widespread ignorance of Schopenhauer's philosophy; incomplete though he was, he still explains the above difficulty most thoroughly

in the "Will in Nature" and in "The World as Will and Idea."

If we turn now to organic chemistry, we find a marvelous correspondence of contrasts. In the organism, the Will makes an effort to evolve the conscious subject. Protoplasm is a substance essentially composed of hydrogen, oxygen, nitrogen, and carbon. The first two are the vivifiers, the last two are the elements acted upon. They correspond perfectly to fire, air, water, earth: hydrogen to fire, oxygen to air, nitrogen to water, and the nonmetallic solid carbon to earth, as we shall see. Nitrogen is the extinguisher; it also resembles water in that it flows, it changes, continually, it gives protoplasm its flow, its mobility, its proneness to change its state of combination and energy. Nitrogen, though itself inactive, readily enters into combinations when energy is supplied to it; this it receives through the hydrogen and oxygen. The nitrogen and hydrogen combine through electric discharges in the atmosphere and it is in this way, as also by means of oxides of nitrogen, that plants get their nitrogen and through the plants, the animals. Oxygen gives protoplasm its vitality, hydrogen its fire, while the solid carbon seems to be the basis.

Protoplasm has the power of modifying its structure by absorbing and molding other elements to serve special purposes in the various parts of an organism; these, of course, serve the purpose of lesser contrasts, but the first four elements serve as a starting-point for further modifications. When the contrast is not evident or is uninteresting, a new motive appears. The motive is not analyzed by the mind, it is for the senses and emotions.

All elements taken together, whether as elements (the periodic table) or as compounds, must fall under the law of motives, *i.e.,* sharp and lesser contrasts within an ensemble or sphere, whether the sphere of observation is large or small.[7] It is always a correspondence of the ancient division of matter, even though it may not resemble earth, air, water, fire. *Whenever two contrasts only are in evidence, time and space forms its greater contrast; but too many lesser contrasts cannot become evident without a lesser motive intervening.* This is the complex of reality; only that in the planetary arrangement a contrast of imperfection enters, a nuisance, such as the weed among vegetation, but this very same complex of reality can arrange itself until it attains perfection.

Let us not forget that the relation between subject and object is the most important contrast. We now have the metaphysical base which can be elaborated by the scientist.

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The breaking up of the atom in radium reveals to us what tremendous energy the Will to Beauty transmutes.

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It must be remembered that the intrinsic energy that every element holds can be utilized by the Will to serve a subtler purpose: its latent potency can be sublimated, translated, transmuted into a higher ratio, before and after entering into combination. For the Will is not contented with the exhibition of pure force; it is a

[7] For further detail of this, see "The New Knowledge" by R. K. Duncan, and "Researches on the Affinities of the Elements" by Geoffrey Martin.

motive that seeks to transmute power into beauty. The highest order of energy hides itself under a garb of impotence. The transmutation of the intrinsic energy of elements into a higher ratio is evident alike in the protoplasm that goes to form the subject and in the sphere of the object, the environment, for the subject and object are contrasts of each other. It is simply that the harmonic motive everywhere arranges itself into a corolla with a concentrated center, like a flower. Each element is a motive, itself the center of a sphere of energy, guided by the law of motives. The new quality it assumes is no more strange than the new quality that mixed colors have—their relationship in the ensemble of a landscape, or any part of the landscape. The value of a note of music is noticed only when it has found its place in a melody of beauty: it becomes strange and wonderful then, something that you cannot do without; in the octave it is so commonplace. The elements never lose their hidden motive; they await interpretation, *i.e.,* they flow, they transmute themselves according to the requirements of the Will. This explains the coördination of force in the superstate.

Why does the black carbon become a diamond? Why is the sapphire only oxide of aluminium? When the element or combination of elements express themselves as power only, they express the most elementary aspect of their nature; when acted upon by primal energy (solar heat and light or electricity, which is a transmutation of heat and light) they clash, that they may finally harmonize; for the primal Will is terrific and savage. An instance of how an innocent-looking substance manifests its primal force is evident in

water. Water retains the terrific energy of its hydrogen and oxygen. When heated into steam or frozen into ice, it can break iron vessels and gigantic rocks.

When highly heated and compressed, water becomes one of the most corrosive substances; such water will dissolve metals like iron and zinc with effervescence, just as a strong acid will, evolving hydrogen gas; while the strongest mineral acids such as sulphuric, hydrochloric and nitric acids become quite neutral substances at the low temperature of 105° F. It all depends how the element is arranged; for example, iron is strong but oxygen can reduce it to rust.[8]

The mighty energies locked up in nitrogen manifest themselves in the terrible power of explosives. Nitrogen combines with oxygen at high temperature and under the influence of electricity so furiously that it produces a flame hot enough to boil platinum. Under ordinary temperature it is seemingly inert and dead. The lightning is burning nitrogen. We can see from chemistry that a coördinated harmony is composed of intense energy, only differently arranged; in other words, the Will to Beauty is a more subtle, more profound, mode of energy than the Will to Power.

The harmonic action of the elements depends, of course, on the earth's distance from the sun, the related mass of sun and planet; but that only shows how profound the harmonic Will is. The conscious creator, the artist, finds the same won-

[8] When the iron becomes color (burnt umber, burnt sienna, ochre, raw sienna, light red) its potency is transmuted. When the color takes its place in a harmony of beauty, it may become more potent. It is strange, too, that as color the iron is very permanent but the element must be continually protected.

der in his own work, after completing an impression of beauty. The mind marvels at the wonderful way in which the various parts are linked.

We need here not consider the interpretation of utility in chemistry—that has already been done and overdone by modern science. Utility is the nether structure in the relations of subject and object. If we further consider the elements as air, earth, water, fire, their esthetic synthesis, instead of their analytical aspect, at the beautiful hour of dusk, sunset, deepening night, and the romantic light of the moon, they conspire to form nature's most wonderful harmony.

* * * *

Every motive in nature, be it a chemical element or a human ego, is capable of radiating from its center of sincerity and of transforming itself into dominating power; it may transmute its energy into a force of destruction; more commonly it will seek its place as a link in the chain of utility, but as a climax in the sphere of its activity, the motive will seek its flower, namely, beauty.

The elements will seek beauty, in the ensemble of a landscape, into harmonious sound among the trees, and the marvel of color harmony among the vegetation, cloud, sky, and reflecting water—and the human ego seeks emotion. Notice the same in astronomy. The highest manifestation of power, terrific in clash and destruction, but all of it shaping itself that it may serve our sun and planet.

On a clear night when undisturbed by the lights of city, as in midocean, the stars appear in their grandeur and beauty, as a chandelier of lights

suspended in the sky. Then there is moonlight, sunrise, and sunset. Color harmony, which depends upon the light of the sun, is a peace-bringing factor that is continuously active. Notice the beauty of the ground that is not destroyed by mechanism, the yellowish gray path strewn with the various accessories that are very precious indeed, twigs, pebbles and a few golden brown leaves—here is peace.

Man's power is a jest. The best manifestation of man's power is the interpretation of realism into art. Then ponderous nature yields to his volition, unless by being immortal he can claim to express more power in time than the whole stellar system holds in space. The rest is luck. Man is lucky that there is an unconscious Will to Beauty seeking specialization in an ego.

* * * *

The Transmutation of Power into Beauty

Light, which throughout nature expresses itself as color, intones all things into a sphere of clear foreground and hazy distance, leaving the ego in the center. The Will seeks color through chemical action in our ponderous planetary state; it transmutes light into pigment, waiting for man's selection to complete her motive, to continue the remarkable color harmonies found in nature and at intervals to augment them.

All art is nature flowing into beauty. It is not necessary to dissect color, to trace it to its original power. Color harmony is strong enough, is the most powerful in its effect upon the emotions; the very color of the ground undisturbed by mechanism is enough to bring one happiness.

A mechanist civilization that destroys the accidentals of nature for the sake of its construction deludes itself. The tar-paved streets prevent nature from healing the human heart. To Ruskin it was a religion, because he knew its value. It is a theme sufficient for a religion. One form of mechanism leads to another: the automobiles —the ground is divided into squares by the real-estate owner. Our large cities, our large edifices have upon them the curse of utility and the hypocrisy of ornament. Then the clothing of men has upon it the stamp of commerce; they are not shabby enough, not free enough; they require continuous attention, continuous polishing. Is it a wonder that the people are obnoxious to look at? Fools stand agape at the marvels of mechanism.

How ennobling is the stateliness of white-columned architecture in a landscape! How good it is to meet sincere men and women walking quietly in the midst of a nature made more beautiful by their presence—socialists, poets, lovers, creators, the clear in intellect, and the true-hearted!

Sound, like color, is the misty chaos of power which is brought to the most melodious luxury by the pathos and lyric ecstasy of the Will to Beauty. Sound bears that relation to time which color bears to space; that is why they are of contrasted nature.

Color has a continuous stable effect, while sound is flowing and intermittent. The same power that produces harmonic color contrasts itself in the production of harmonic sound. The sound that the wind makes among the trees is not accidental, a long chain of planetary cau-

sality evolved it. It bows the heart with its resonance. An inventor by the name of Chaill devised a means of transmitting music to a great distance (telharmonic music) by means of a small invisible instrument among the trees. It could augment nature's sound into a fitting melody.

The water's edge is the point of highest interest. It reflects the landscape like a mirror causing meditation; with the reed that grows by the river's edge the primitive man made music. The mind, too, is like a mirror. When the senses feed upon beauty, the mind reflects and by the process of imagination it gives birth to that flower of beauty, deep emotion. In building an artistic city, the canal is left to man's selection. When the ground will no longer be bound by the real-estate owner, architecture will flourish, its lines of construction will variate with the dignity of the ancient Greek and the freedom of the modern, and will serve communal necessity.

The nether structure of iron should not be used for raising a fifty-story monstrosity, but rather for the purpose of securing greater safety. In case of earthquake, iron structure has proved its value. The form of natural construction without iron should be observed and maintained. The important thing is to safeguard human life, especially the woman, who should have a child before dying.

Architecture can be greater than the Greek because of the invisible improvements that can enter into its construction; romantic gardens for promenading lovers can fill the intervening spaces, where the virtues of loving-kindness and compassion may be practiced; with telharmonic music hidden among the foliage continuous melody can be made to issue forth. Woman's beauty will begin to

reign; wit and coquetry will supersede the need for political betterment among a race of religious cripples.

Pottery tiles are the most beautiful thing for external architectural decoration and stained glass for internal color. The blue-red-and-yellow tile ornament looks beautiful between the foliage of trees.

In the autumn the landscape runs from dark green and russet to orange and yellow; nature seeks an exaggeration into black and gold. The metal gold is malleable and can be hammered into golden laurels into bright notes among the tiles that will resist oxidation, it can be woven into black draperies that will fall with telling contrast across the porticos and balconies of the cream-colored buildings.

The elements pass on their will to a rising harmony in the myriad murmuring sounds at sunset. The frog and the cricket's sound, the songs of birds, in tall decorative trees, the swan's death song—"chant only one hymn and expire."

The beautiful "willows by the water courses," the strutting peacock on the meadow of sharp green with its burden of blue and copper color, or the white peacocks with a center of delicate lemon color, which by man's selection can be had in abundance, the marvelous color harmony of the plumage of pheasants.

But first the economic system must be perfected, human drudgery must be relieved; after that, the law of contrasts must be understood, so as to prevent any one condition from going to decadence by being sustained too long and so reversing itself into sorrow.

* * * *

The improvement of the superstate over the planetary condition is this: The external environment in the superstate depends for its existence upon the will of the ego. The external environment can never hurt the ego; every object would dematerialize before his will; nothing can fall on him for there is no gravitation; no fire could exist against his will; the ego is the center. In our planetary condition the ego is subservient to the planet. It requires great arrangement on the planet to insure the ego against sorrow, until inevitable old age comes. Then, in order to further outwit the unconscious Will, the ego should seek painless death. The forms of reality in the superstate are the same as the forms of reality on the planet. The realism of the planet seeks perfection by flowing into the superplane of art. The artist can do nothing else but employ the realism of nature.

Miscellaneous

All art is nature's realism flowing into beauty, but now nature flows into mechanism.

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The interest that primitivism in art has for us is that the unskilled crudeness of the human hand, the pathos of human labor, is dearer to us than the correctness of the machine. The correctness of the machine kills and destroys; we are like dead in its presence.

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Nature has taken force, and has transmuted it into what is called human weakness.

* * * *

When human ignorance attains to erudition it is complete.

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Vulgarity—people are polite because they need favors from one another; vulgar people tell the truth. When it comes to emotion, it is the uneducated people who feel sincerely.

* * * *

I believe that vision in ensemble of the human figure or landscape is the prerequisite for philosophic vision. Our colleges turn out distorted, one might say insane, people, with whom one cannot reason—minds overburdened with detail.

* * * *

Study with a clear mind is possible only at intervals, the same as clear vision in art. Our life on the planet is not arranged in proper contrasts. It is for this reason that the mind reverses after it has been occupied in clear reason. The reverse energy does not permit.

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When a woman has no children of her own, she and her husband can arrange a relationship with the children of relatives or friends in the superstate. The superstate is finally an arrangement between adults of the same age though of different generations. The superman is one.

SCHOPENHAUER'S "WORLD AS WILL AND IDEA"

It must be said to the credit of Schopenhauer that he understood that time and space are contrasts, and that cause and effect partake of the contrasted nature of time and space; but as he was misled by the Kantian idealism, he did not know enough to make "sharp and lesser contrasts" the principle upon which the Will constructs itself. His book should have been "The World as Will and Its Contrasts."

He also labored a great deal in trying to explain how the relation between the Will and its manifestations is not causal.* The thing is much simpler: Cause and effect in nature, and the mind (the principle of sufficient reason) correspond to contrasted action. The Will corresponds to the senses and emotions in the ego. All contrasted action in nature flows into the motive where it stops. All the mind's reason flows into the senses and stops there. *Then you feel.*

In mechanics, the wheel and the double-acting lever that goes to the wheel and from the wheel is a good example of how contrasted action goes to the motive and from the motive, and is lost there. The wheel is a symbol of the motive.

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*NOTE.—Schopenhauer made the greatest discovery in philosophy when he conceived that causality does not apply to the Will.

This is a thing of the utmost importance to understand. You cannot ask for a cause for the motive. The mind that asks for a cause is impelled by the need for contrasts, but *in the motive contrasts disappear.*

Schopenhauer made a great effort to explain this point in his own incomplete way, but after all it is very simple. The process of going from reason to consequence in the mind, and from cause to effect in external nature, is impelled by contrasted action, but the motive (the Will) is a self-sufficient ensemble. Emotion and reason are opposed modes of knowing. If philosophers had understood that, they would not have labored so much seeking for God, the absolute, the infinite, and the unknowable.

Bergson and William James

After the sincere minds have spoken, come the mediocrities. When a person is sincere he always expresses that. He may be a shoemaker singing sadly at his work, but mediocrity cannot be transmuted by becoming a philosopher into anything better, but into another form of mediocrity. Of such nature are the philosophies of Bergson and of James. In our present social condition of civilized externalism, the shallow and stupid is in demand, if it can only take on a tone of erudition.

Schopenhauer and Nietzsche were very powerful thinkers. Their minds penetrated nature through and through. Lacking the evidence of an after-life, their interpretations of the unconscious Will, as pessimism, and as power, its opposite, were the only possible interpretations. They are like chess-players, defeated because they had

no other move; but these college professors who have to teach something, write about something, what are their thoughts but worthless?

Pragmatism means that Professor James gives you the permission to believe in any ideal. A person having emotion does not wait for a pragmatist to sanction it. Belief in an ideal depends on its rational construction. Furthermore, it differs from another opposite construction, it opposes it. Contrasts cannot be avoided. There is only one alternative; suppress expression and be mediocre. Then it does not matter what ideas you have.

A religious person prays to God in the hour of need, "Out of the depths I cry unto you, O Lord," because *reason* tells him that there his help lies, but an atheist-socialist with equal sincerity would consider that irrational. A better economic order would be more efficient than prayer to the socialist. How can pragmatism reconcile the clash of these opposites? About as much as it can reconcile the opposition of the exploiting rich and their victims.

He who understands the philosophy of Beyond Good and Evil can afford to be a hypocrite, he can feel the emotion of prayer and be an atheist at the same time. From this point of view, pragmatism may be looked upon as a burlesque on the law of contrasts.

Pragmatism is undoubtedly an adaptation of Nietzsche's "process of falsification" and a reaction of his intense philosophy of power.

Bergson got the idea that nether nature is guided by law, but free will reigns in the "spirit." The truth of the matter is that "law" and "cause and effect" can always be reduced to contrasts and

variations; *wherever there is reality it is the same;* this is different from free will. He, too, tried to adopt Nietzsche's "process of falsification."

"Free will" is a means of satisfying the search of the theologian for a philosophical basis. It is Nietzsche combined with Kantian transcendentalism that gave Bergson the false start. You cannot cover weak reasoning by being "artistic." Art is not nebulous. The artist is impelled by a motive which is opposed to a motive of an opposite nature. Furthermore, the lines of construction become contrasted and related until that particular motive is expressed—he has no free will at all. The method of the artist is precisely the method of nature.

To say that there is free will is to say that a motive is capable of constructing itself without contrasts. Nature permits interpretation to the conscious ego, but that is a false liberty, for every motive is composed not only of itself but of its contrasts and subtler variations. If the interpretations are unsound, a contrast of discord and suffering is sure to follow. Where, then, is free will? The ego is a motive that seeks arrangement, the same as a chemical element.

Schopenhauer and Nietzsche have expressed the tragedy of the unconscious Will. Bergson is a mediocrity; he is not an artist, he has only emasculated and distorted them into the stale spirit-and-matter interpretation which the religious frauds have always employed as a base for their profession. This he accomplishes by the hocus-pocus of sublimating time, space, and matter. Time and space are contrasts. That which is contrast must remain contrast. Bergson made

a daub of it; he confused the lights and shadows and destroyed nature's motive like a weak painter. He sublimates the concentrated center into "spirit."

What do you gain by giving the individual free will? Who has free will? Is it the person who finds it difficult to live, or is moved by hidden emotions? Only smug respectability has free will. It is nothing but shallowness covered by talk, *"l'art de bien dire,"* which the French like. William James does the same thing; he has an obnoxious conversational style, college erudition, much ado about nothing. He takes pains to explain a petty thought that a sincere person would discard from his mind. We are helpless against the human emotions as against the coming of a tornado or volcanic eruptions. It is childish to speak about it.

It is the teaching of people who are well situated, souls untouched by pain. They do not know what it is not to be able to live. We are helpless unless by wisdom man finds the way that the unconscious Will strives for, then we are parallel. Bergson discovered nothing new; his refutation of the mechanist view of life is not his own. Nietzsche had already tried that. "Truth is that kind of error which enables a species to augment itself." (See "The Mistakes of Nietzsche.") There was nothing for the two professors to do but to follow the bent of their mediocre natures, to popularize and to cheapen, to supply the demands of audiences made mediocre by colleges, respectable religion, and business. Bergson began to spin fine thoughts and James discovered "pragmatism," "what is truth." After Schopenhauer has shown that the Will of the universe is

unconscious, it becomes possible once more to have a conscious God, a Jesus, anything else, for that matter, as long as you are respectable.

Furthermore, what is the meaning of "spirit"? There is emotion, there is beauty, but there is no such thing as spirit.

Herbert Spencer

The explanation by mechanism is not bad if we bear in mind that the inner meaning of mechanism is contrasted action and that there is a motive, an intention, behind the contrasted action, which employs it as a means of realizing itself.

[This article needs further amplification.]

Relativity—Einstein

Relativity leads one nowhere; it might lead one to insanity; it has no sides, no top or bottom. Contrast and variations within a sphere—that puts a sharp edge to the universe. Mathematical elaboration avails nothing when the point of view is weak.

I believe that Nietzsche became insane because the "process of falsification" led him nowhere, but to "eternal recurrence," "the most oppressive thought." He then began to speak of "spherical space."

Relativity properly applies to the greater and the lesser only. Furthermore, relativity is the weakest of all weak ideas if it has no interpreting motive to give it content. You take a real world and reduce it to the cloudy chaos of mathematics.

That the universe is not a static reality, but in

a state of continuous becoming, that has been discussed over and over again by Nietzsche. (See "Will to Power in Science," in "The Will to Power," Vol. II.) The world is an "appearance of an appearance." Truth is that "process of falsification" which brings you something definite; the universe is a flux; the question is, How do you condition the flux? It is like living in the fogs of London where, as Wilde says, "the cultured get an artistic effect, but the uncultured only catch cold." The universe is a nebula waiting for an interpreter; a false interpretation is better than none, for it enables you to live, but a mathematical doctrine of relativity is without any interpretation.

When the artist looks at a landscape or a figure he finds it flexible; he stamps his mood upon them; the contrasted masses reshape themselves and change their tone according as his point of view is prosaic or poetic. I have no doubt that this same flexibility that exists in the sphere of art exists in every part of matter. That is as it should be. Art is the metaphysical abstract of the material universe. The universe strives until it realizes itself in human emotion. That is why I interpret the universe as the Will to Beauty. A scientist should forget all about that and apply himself to the discovery of those facts that will serve as an amplifying detail to life, that will serve utility if you wish. When a scientist talks of relativity, it means he cannot discover anything; he should leave that kind of speculation to philosophers. The detail must be in its place; it must not run away with itself. One wonders when reading the books of those speculative scientists what learning is for, such hair-splitting

detail, such motiveless ideas. My theory is that stegnosis is the meaning of that kind of learning —too much time spent sitting in professorial chairs. From this point of view, their books may be regarded as a concomitant (to use the language of Spencer) to the aforementioned condition.

There are authors of the Einstein class (too numerous to mention) who will cover a whole volume on the nature of time and space and not know in the end what constitutes reality. They usually finish their mathematics with quoting a sentimental poem on how difficult it is to know the mystery of life, or with a yawn about "being" outside of time and space. A person should be happy if he has not been spoiled by detail. One should run away from it as from a contagious fever. When this brain fever of science is over, humanity will be able to go back to a kind of beautiful primitivism.

A detail of science in its relation to life is like a detail in a painting. It is good in its place, otherwise it is a nuisance.

The one good thing that can be said in favor of the idea of relativity is, that it is a departure from the Kantian transcendentalism which also confused Schopenhauer and Nietzsche, and is a step in the direction of contrasts, but a scientist that proceeds by analysis cannot go far, for nature does not proceed from detail to ensemble any more than an artist proceeds that way. Science can only supply the detail after the grand conception is known. *Relativity applies only to the greater and the lesser; it applies to parts only, degrees of an identical quality.* To reduce con-

trasts and variations to relativity is to reduce the ensemble to its parts.

Then, again, contrasted action is not always in evidence. Contrasted action alternates with the inspiring motive.

* * * *

Unconscious nature begins with matter in the contrast of time and space and completes itself in the contrast, man and woman. Matter, the finite, gives contrasted meaning to time and space, the infinite. That is different than "relativity" and "spherical space."

Relativity is a weak interpretation. The interpretation by contrast brings entirely different results. Contrasts should remain contrasts.

The weakness of relativity becomes evident when the relativitists find it necessary to reduce time to a fourth dimension of space (they have no use for time), instead of letting the three dimensions of time contrast with the three dimensions of space. It becomes especially evident when space is reduced to a sphere, which is a quality of matter, instead of letting matter, the finite, contrast with time and space, the infinite.

Relativity is a daub of the universe, not a picture—the lights and shadows and the half-tones all in a mash.

There is no doubt, however, that all contrasts can be traced to the same motive from which they have their origin. This kind of relativity (if one wishes to use a misleading term) is equivalent to contrasts.

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Einstein's motiveless relativity, which reduces time and space to finites, is the opposite extreme of error of the Kantian idealism, which gave

time and space an infinite past. I notice that the relativitists (Reuterdahl) are returning to an Absolute, a God, "upon whom the relative reality of the cosmos depends." This is the most logical conclusion for a speculative scientist.

Between the parts of space by itself there is relativity, between the parts of time by itself there is relativity; but between space and time there is no relativity, there is contrast, unless you rob time and space of their reality by reducing them to empty mathematics.

In empty mathematics relativity reigns supreme; but reality changes the relativity of mathematics into contrast. The whole idea of relativity could receive origin only in the brain of a mathematician, not an artist.

The Kantian mathematics, which is based on the relation of subject to object, is the more plausible of the two. The relation of subject and object is a contrast of utmost importance—really, the greatest contrast. Spherical space is what the ego makes for himself (the circle of the horizon, the dome of the sky). The sphere is the material symbol of infinity.

The manner in which Einstein proceeds is fit for a child, as follows: He begins to show, as the strongest argument for relativity, that all motion is relative, that there can be no absolute motion, and then concludes with spherical space. *In spherical space motion becomes absolute;* for nothing can go beyond the periphery of the sphere. It is in this way that relativity defeats itself when carried to the bitter end. Also, a child might ask, What is beyond the sphere? In infinite space all motion, however swift, is nullified; is evident only as it produces a contrast.

The ego, and the matter of his object, is always the center in infinite space, but relativity is afraid of the concentration into a center, as not being in line with its empty mathematics. Concentration into a center and radiation from a center is a most important process in nature.

Relativity demands a space that is equivalent to matter, "that is nowhere empty of matter"; but the interpretation by contrasts does not require that, according to the proposition that matter, the finite, gives contrasted meaning to space, the infinite. In infinite space the ego and his matter is the concentrated center.

The following is the key to the situation: In mathematics there is no sharp edge: the numeral one can be multiplied or divided to infinity; everything is really relative, *but the sharp edge of material reality produces sharp and lesser contrasts.*

The mathematician who gets his idea of relativity from empty mathematics and who seeks to apply that principle to the real universe must come to ridiculous conclusions; for example, he must have finite space. Matter cannot be relative to infinite space; it can only be a concentrated point in infinite space. In order to be relative, space must have a form the same as matter, it must become of an identical nature with matter; it then becomes relative, as the greater is to the lesser. But space that has a form would require another space to give it form. Spherical space requires a most unthinking person to consent to. After making space finite, the relativist does not know what to do with time, which, according to his mathematics, should be infinite; he cannot place it. He is therefore obliged to destroy its reality as a contrast to space, and make mathe-

matics out of it. He can then add it on to space as a fourth dimension, or do anything he likes with it. The interpretation by contrasts solves the whole problem; *i.e.,* time and space are contrasts of each other. Matter is the lesser contrast of time and space. Matter, the finite, is the contrast of time and space, the infinite. Contrast and relativity may appear to be the same thing, but they are not.

* * * *

Nature Changes from Contrast to Motive, from Motive to Contrast

As a final explanation of the nature of reality, it should be remembered that while it is true that contrast is the principle that brings definiteness out of chaos, yet every sphere, every part of nature from the highest ensemble to the merest detail, alternates from contrast to motive, and from motive to contrast.

The motive appears as an interesting mystery; *it affects the emotions and not the mind.* There is the mind and there is the heart. All scientists have difficulty on this point, for the nature of their work is intellectual analysis, and so they become mathematical and motiveless.

The motive of mystery need not always affect us as beauty; there are the nether motives (the motives contrast each other). The motive may be utility, *i.e.,* we may be struck with the remarkable way in which different parts of nature, or of an organism are linked together. We may find interest in the clash of power. Then again power may hide itself under a garb of humor. Humor is an ensemble. When the ego is able

to laugh, it means that he has power in control. Contrasted action and the inspiring motive of mystery are opposites to each other, as the intellect and the emotions in a human being are opposites. (Whenever two contrasts only are in evidence, time and space forms its greater contrast; but too many lesser contrasts can not become evident in reality, without a lesser motive intervening.)

* * * *

Is it not strange how ignorant scientists are of metaphysics? They rush headlong into theism as if Schopenhauer never existed. They do not seem to understand that the "Will" is the unconscious motive which evolves mind and form. All they know about Schopenhauer is that he was a pessimist. As a result, we have such examples as Wallace and Sir Oliver Lodge talking about the "directive mind" of a God and scores of others like them. Almost every scientific book is disgraced with a discussion about the difference between mind and matter. As soon as they get away from old-fashioned materialism they are at sea. If they receive evidence of another life they kneel to pray.

The English scientists have all been misled by Spencer and his "unknowable," but even the German scientists are still ignorant of Schopenhauer. Spencer either did not understand Schopenhauer, or he could not get an English translation.

* * * *

The mind ever inquires for a cause, but the mind does not know that its search for a cause is necessitated by the need of a contrast.

* * * *

The motive is the infinite, the Absolute, God, the unknowable, and all other such absurdities that philosophers invented. The motive is unknowable to the mind; it is for the senses. The mind knows only contrasts and relativity.

Immanuel Kant, the Snare of Modern Philosophy

The relation of the subject to the object is a very important contrast, a relationship very much like that of the center of a circle to its periphery, which is a permanent form throughout nature, but it is only one contrast among many.

The important relationship of subject to object becomes more evident in esthetic interpretation; when the ego is able to reshape reality, the importance becomes greater still; when in the superstate the ego is master of the circle of the horizon, but of all things, time and space are furnished to ego ready-made. Time and space have enclosed matter before the ego became conscious. He has no power over that, though his will may shape matter and the variations of matter to his heart's content. His finite being and the finiteness of matter gives meaning to time and space, the infinite. Time and space give meaning to each other. There is no need of anything *a priori.* There is only vision and deduction from vision. The ego is only a means which the Will to Beauty employs. It begins with time and space, the first contrast, and completes itself with man and woman.

If it were not for Kant's elaborate transcen-

dentalism, some poor crayon artist might have told Schopenhauer what it all amounts to.

Sir Oliver Lodge

The "dead" live in the ether, if by the word "ether" is meant a condition of force. In that case we live in the ether also, only that the condition of force we live in is not yielding to our will.

Why bring in ether when everything is force? Force is meaningless until it produces a contrast, that is the idea.

The "dead" occupy space, the same space that we live in, only that force (or the ether) yields to their volition, while in our planetary state force yields mainly to the unconscious Will.

Cause and Effect

The meaning of cause and effect must be understood, so that the mind can be cleared from false notions. *Cause and effect is equivalent to contrast.* The "principle of sufficient reason" is the sense of contrast; all contrasts flow into a motive where they are lost and become invisible.

* * * *

Empty mathematics can also be reduced to contrasts and variations: it can be added because it can be subtracted; it can be multiplied because it can be divided. Infinity is the motive of mystery in mathematics. The relativity of mathematics becomes contrasts as soon as it touches reality.

Time and Space

And now to recapitulate the nature of time and space. Time and space are contrasts that flow into the motive and stop there, the same as cause and effect and all other contrasts are traced to the motive only. It is for this reason that time and space cannot be said to have an infinite past, although in the empty mathematics of the mind infinity works both ways, past and future. Whenever the motive expressed itself in matter, time and space appeared. We may reason, however, that time has a future infinity, according to the principle of vision and deduction from vision, as follows: Space shows infinity immediately; we can reason from this that time has a future infinity, for they are only contrasts of each other. (The immediate infinity of space is made evident by matter, the finite. Matter, the finite, gives contrasted meaning to space, the infinite.)

The ego is the concentrated center of all matter.

The Mistakes of Nietzsche

It is strange that upon a knowledge of the nature of time and space all philosophy depends. If time has an infinite past, argued Nietzsche, then the universe should have attained balance. The fact that there is still clash and struggle shows that the universe has no aim but struggle—power seeking to exceed itself—and when the Will to Power reached its climax in the ego, or exhausted itself with the decline of the solar system, it had to begin all over again, for time is infinite. This is a most pessimistic outlook, but

Schopenhauer had already done that. There was nothing else for Nietzsche to do but to glorify power, to write about the esthetics of power. Had Nietzsche known that time and space are contrasts, and that all contrasts flow into and end with the motive or Will, it would have been all different. If time has no infinite past, then we may be living in a young universe. We have hope of reaching to something better than aristocracy and the "order of rank."

Nietzsche's next difficulty was that he had no definite idea as to the nature of matter (reality). This he covered continually with art and clever aphorisms, "the process of falsification," as if a work of art could construct itself without employing sharp and lesser contrasts.

Had Nietzsche known that matter is the lesser contrast of time and space, he could have no objection to an invisible world where the Will strikes a balance and is at the same time just as "materialistic" as the planetary state. Schopenhauer at least held on to the relation of subject and object, but Nietzsche became nebulous. He denied that the universe is an organism; the relation of subject and object was unimportant; cause and effect had no meaning; and all known truth is only the process of falsification which the Will to Power employs. He disorganized all the known forms of reality without being able to put forward the basic principle which lies underneath the present forms, *i.e.*, contrasts.

The motive of the universe must employ sharp and lesser contrasts the same as a motive of art. Not to know this is only to fall into weakness, and you cannot cover this weakness by being artistic. (See "The Will to Power," Vol. II.) *It*

is true that art is interpretation and that the Will is an interpreting force; but in every interpretation there is a rational construction. This vacant, though clever, writing of Nietzsche only paved the way for the more vacant philosophies of Bergson and William James.

Nietzsche's most unpardonable error was that of "finite space," "spherical space," a limited space that is nowhere empty of matter. This idea found its culmination in the empty mathematics of relativity. How can space have a form? It would require another space to give it form. Here, too, contrasts would have helped Nietzsche; *i.e.,* matter, the finite, gives contrasted meaning to space, the infinite. No matter how great the quantity of matter, it could only be a contracted point in infinite space. We see from this how important contrasts are as a key to time and space and matter. We can also see how a philosophy is built up.

The Mind, the Amplifier

The human organism is a unit. Every part of the organism, whether it be the body, the senses, the mind, or the grand emotions, presents the phenomenon of continuous change from contrast to motive and from motive to contrast. Contrasted action in the mind is no different from contrasted action in the physics and the chemistry of our environment. The objective environment of the ego changes from contrast to motive and from motive to contrast the same as the ego, the subject. The relation of subject to object is the most important contrast. Because nature seeks the climax of its passion, therefore it requires a

mind. That is all that being conscious means: a higher mode of vibration.

The mind may construct an emotion or remain invisible behind the emotion. (See corroborative detail in "Psychoanalysis.") What psychoanalysts call the "unconscious" is nothing but the retreat of the mind (contrasted action) into the motive.

The great unconscious motive of the universe is the Will, which was first conceived by Schopenhauer. The Will seeks itself in forms of reality by continuous contrasted action until it reaches the mind in an ego. The body of the ego is the concentrated center. It is the body which makes him an ego, otherwise the unconscious Will of the universe can be said to "think" in the sense that *it constructs its motives through contrasted action.* When secretions enter the blood, due to the abnormal action of certain glands, they stimulate thought and action.

It is because the ego has an amplifying mind that he is able to attain finally to high emotion without sorrow. The Will to Beauty seeks itself in the ego, then places the ego in the superstate. This enables the ego to select from nature's forms of reality those appropriate to his nature, to imitate the reality of matter; for the reality of our planetary matter is nothing more than a complex of motives and contrasts. It is because the ego has an amplifying "mind" seeking a higher order of arrangement that he suffers from obsessions, false beliefs, and insanity. Reverse energy common throughout our present planetary arrangement is all it is. Nature hides a contrast of imperfection even where it is evidently perfect and beautiful, until it attains to the ego on the

plane of art. This imperfection in nature is its imperfect "thought."

* * * *

The mind, then, is nothing in itself, but an amplification, a structure of contrasts, by which means the motive reaches its goal.

* * * *

There is no such thing as independent mind. The ego is a unit. There is no such thing as "pure reason." The mind is always prejudiced; *i.e.*, it is always impelled by a motive, otherwise it becomes empty mathematics. The active mind in the ego, in that it is a complex of motives and contrasts, is no different from matter, which is also a complex of contrasts and motives, only that "matter" is the concentrated center, the point of contact. The universe may be compared to a machine composed of many wheels (motives) and double-acting levers (contrasts) emerging from the wheels. Force enters the machine at one end, and by the complex action of motives and contrasts an interesting article is turned out at the other end. The ego is the interesting product.

The force of electricity begins with its positive and negative poles, steam begins with its contrasted levers, the Will of the universe begins with time and space and ends in the emotion of beauty (emotion without sorrow) in an ego. Towards that end a constructive mind is needed.

The Self-Creative

Reality is self-creative. All the self-creative reality of our environment is an evident relationship of subject to object. (Explanatory—external nature so arranges itself as to suit the wants

and characteristics of the ego.) It also modifies the ego, so that he will accommodate himself to the environment. It is this arrangement between subject and object, evident throughout nature in the relationship of the animal to its environment, as well as that of man, which probably caused Immanuel Kant to suppose that external time and space finds its counterpart in the mind of the ego. Time, space, and matter are sharp and lesser contrasts that existed before the ego was evolved. Time and space serve to give the ego immortality, while matter permits him to have an appropriate environment. The ego is the center of his self-creative environment, *i.e.,* the center of his horizon. As the mysterious color quality on the surface of pottery is self-creative and yet it permits itself to be directed, so the self-creative reality of the superplane of art permits itself to be directed by the ego. The artist merely arranges the matter that is given to him. The self-creative reality of our planetary state permits itself to be directed socially (with a loophole for death, for the Will cannot remain immortal on the planet).

The self-creative is magic.

The animal is not immortal because it is not a sufficiently appropriate center in the sphere of art in which the Will to Beauty seeks itself. The human egos, man and woman, are the concentrated center. (The mind that asks for a cause for the self-creative, does not know that the inner meaning of cause and effect is only contrasted action—it is a means of accommodating the ego to his environment; it stops with the motive.) The universe is an organism, a plant that rises from root to flower, by means of sharp contrasts

and many lesser variations until its motive of beauty is attained.

Free Will

When an organism discharges its energy it feels free, but in reality its action is bound by the law of contrasts. The conscious ego has power to interpret and to select, but that liberty is only apparent. The mind means nothing. The ego is, after all, a motive that seeks arrangement, like all other motives. The present action may be a contrast or variation of a previous action or else the present action is an indication of what the future act will be, for every motive is not only itself (that which appears at present), but also contrasts and variations as yet not evident.

Then, again, the character of a species may be contrasted to another; *e.g.*, the beauty of the song bird in the tree is different from the beauty of the bird who does not sing but whose plumage brings a note of color to the foreground of a landscape —each is bound by its character. A more striking example is the contrast of male and female; they are not free, they only feel free when their desires coincide with the Will to Beauty, and when an appropriate environment permits the expression of their desires. As soon as man acts according to a false interpretation or when an imperfect environment interferes, we are not free, we suffer. The unconscious Will to Beauty employs the ego and his mind as a means of realizing itself. It also employs all nether motives, such as power and utility, as a means of constructing itself. The whole universe is force seeking arrangement.

Reincarnation

The subject of reincarnation is almost too foolish to discuss, when the central doctrine of the Will to Beauty is understood; but to one who *does not* know that cause and effect in nature and the mind's action in judging from reason to consequence are both due to contrasted action, and *that all contrasts are traced to the motive and no further,* reincarnation will appear to the mind as logical, inevitable, even, especially when people believe in an after-life. It is the child's mind, the naïve mind that does not know its own action. "I am here now; I must have been somewhere before." This deluded Socrates in the Phædo; and even Schopenhauer and Nietzsche were not free from its taint. (See "Infinity and Chaos.") Furthermore, it implies an ignorance of the nature of matter.

People ask, When we die, if we do not return to this planet, do we go to another planet?

A motive acting through sharp and lesser contrasts is all that there is to planetary matter, with the ego as the concentrated center in the circle of his horizon.

If the human ego needs "development," could not the harmonic motive of the universe best accomplish that in the superstate, where the environment is just as real and yet yielding to the ego, instead of separating people who have loved each other, and returning the mature mind to infancy? The ego does not need much development, he needs arrangement. The ego in the superstate is incarnated in a body the same as ours, he does not need to be reincarnated. There is no such thing as a soul or a spirit.

The Relation of Subject to Object

This is the most important relationship. How else can it be? The ego could not exist if he did not correspond to his environment. Schopenhauer brings this out very clearly in the chapter on "Comparative Anatomy" in "The Will in Nature." Speaking of how the Will modifies its anatomical form in the animal, "according to the aims prescribed to it by external circumstances," he says as follows:

> If it (the Will) desires to climb about in trees, it catches at the boughs at once with four hands, while it stretches the ulna and radius to an excessive length and immediately prolongs the os coccygis to a curly tail, a yard long, in order to hang by it to the boughs and swing itself from one branch to another. If, on the other hand, it desires to crawl in the mud as a crocodile, to swim as a seal, or to burrow as a mole, these same arm-bones are shortened till they are no longer recognizable; in the last case the metacarpus and phalanges are enlarged to disproportionately large shovel-paws, to the prejudice of the other bones. But if it wishes to fly through the air as a bat, not only are the os humeri, radius and ulna prolonged in an incredible manner, but the usually small and subordinate carpus, metacarpus and phalanges digitorum expand to an immense length, as in St. Anthony's vision, outmeasuring the length of the animal's body, in order to spread out the wing-membrane. If, in order to browse upon the tops of very tall African trees, it has, as a giraffe, placed itself upon extraordinarily high fore-legs, the same seven vertebræ of the neck, which never vary as to number and which, in the mole, were contracted so as to be no longer recognizable, are now prolonged to such a degree, that here, as everywhere else, the neck acquires the same length as the fore-legs, in order to enable the head to reach down to drinking-water. But where, as is the case when it appears as the elephant, a long neck could

not have borne the weight of the enormous, unwieldy head—a weight increased, moreover, by tusks a yard long—the neck remains short, as an exception, and a trunk is let down as an expedient, to lift up food and draw water from below and also to reach up to the tops of trees. . . . The ant-bear, for instance, is not only armed with long claws on its fore-feet, in order to break into the nests of the white ant, but also with a prolonged cylindrical muzzle, in order to penetrate into them, with a small mouth and a long, threadlike tongue, covered with a glutinous slime, which it inserts into the white ant's nests and then withdraws covered with the insects that adhere to it: on the other hand it has no teeth, because it does not want them. Who can fail to see that the ant-bear's form stands in the same relation to the white ants as an act of the will to its motive?

The ego in the superstate of magic and art represents the same relationship to its environment as the animal that has a coat of fur, horns, and claws.

Interpretation as a Means of Discovering the Truth, as Opposed to the Scientific Method

In a universe where contrasted action is all that there is to reality, scientific analysis can only discover parts. In every scientific discovery there is the empirical element of interpretation.

Exact science is empty mathematics.

Interpretation is the motive. No inventor can proceed without an interpreting motive, however little he may speak about it or confess it to others.

Interpretation and analysis are contrasted methods of procedure, both are necessary.

Interpretation is a faith, a vision, with the corroborative evidence deferred for a later time.

He that refuses to wait but must have the evidence at once can be as "scientific" as he likes, but he cannot go very far.

This is especially true when we come to investigate the invisible sphere—psychic phenomena.

To stop short at the immediate fact, is the same as for an artist to become engrossed with a photographic detail instead of seeking the ensemble. We must wait and the detail will take its place.

I was led to the Will to Beauty by observing that an ensemble of vision changes prosaic and confusing detail into beauty. When I examined psychic phenomena I assumed that we live. When I felt profound emotion I assumed that it is the outlet which the Will to Beauty seeks in life. I then had courage to proceed with the corroborative detail.

Oscar Wilde and Whistler

There are some very remarkable passages in "The Critic as an Artist," in "The Decay of Lying," and in "The Soul of Man under Socialism," proving that Wilde had the vision of an artist. He needed the rational basis of Schopenhauer and Nietzsche.

The idea repeated throughout "The Critic as an Artist," *i.e.*, that real life becomes more interesting when interpreted by art, that is the one great idea; it is this which the Will of the universe is striving for by raising the ego to the superstate.

To quote:

E. Must we go, then, to Art for everything? *G.* For everything. Because Art does not hurt us. The tears that we shed at a play are a type of the exquisite sterile

emotions that it is the function of Art to awaken. We weep, but we are not wounded. . . . It is through Art, and through Art only, that we can realize our perfection; through Art, and through Art only, that we can shield ourselves from the sordid perils of actual existence.

This very same sphere of art is possible in a rationally constructed social order. It is toward this that Wilde's artistic nature was striving in "The Soul of Man under Socialism," but he lacked a rational basis.

Where there is no rational construction the emotions go out in superstition and decadence. Wilde speaks against the academic philosopher, the abstractions of Kant, "the formless, intangible Being which Plato rates so high," "the illumination of Philo, the Abyss of Eckhart, the Vision of Boehme, the monstrous Heaven that was revealed to Swedenborg's blinded eyes," but he does not mention the Will of Schopenhauer. Wilde was destined to attain profounder emotion through sorrow in real life (as is usually the case) than can be attained through art. Sorrow swept away his reason, or rather it found him without any intellectual base, and so he turned to religion in the "Ballad of Reading Gaol." He could not have done that if he had been convinced that the Will is an unconscious motive seeking consciousness in an ego.

It may also be said that if Nietzsche had the artistic nature of Wilde, and his sense of humor, he could not have taken the Will to Power so seriously. Wilde's hermaphroditic nature is an error with regard to the law of contrasts. Nature's object is the contrast of man and woman.

Whistler might have helped Wilde, or else Whistler might have continued Schopenhauer

much better than Nietzsche did. Whistler was interested in spiritism, and his power of interpreting prosaic reality into beauty by vision in ensemble might have led him to the conclusion that the universe is the Will to Beauty.

* * * *

The secret sorrows of life, my friends, the sorrows that the unintellectual old man and woman bear, are greater than the emotions of art. If the Will to Beauty reached its climax in a condition of insufficient emotion, future life would not be profound enough. It is for the social order of the future to arrange life on a rational base, so that the emotions will go forth gradually in happiness and beauty, instead of reaching a hasty climax through pain and sorrow; it is then that the superplane of art will be realized amongst us.

* * * *

Walt Whitman

Whitman suffered from the American provincialism of his time. His intellectual relationship with a retired clergyman like Emerson could do him no good. He needed Schopenhauer, but according to his own admission, "In libraries, I lie as one dead." That was his trouble, he did not read. His philosophy needed intellectual specifications. As it is, it is a hazy ensemble full of error; for example, his constant assurance of immortality is meaningless unless he told the reader that he based his belief on his experiences in séance rooms and psychic phenomena; this might be prosaic in the midst of poetry, but his poetry has intervals of prose just the same. Had he lived in Europe with the intellectual association

of Wilde, Whistler, Nietzsche, Wagner, and Karl Marx, he might have been the man to gather the scattered motives and write "The Will to Beauty." His "Leaves of Grass" shows that he had attained to profound emotion; such passages as these:

> Thus by blue Ontario's shore, I thrilled with the Power's pulsations, and the charm of my theme was upon me. Till the tissues that held me, parted their ties upon me, and I saw the free Souls of poets. The loftiest bards of past ages strode before me.

They are like the psalms of David:

> I will incline mine ear to a parable: I will open my dark saying to the lyre.

The people of the future will need poetry like Whitman's, as they needed the Psalms, only it must be free from error.

It only goes to show that emotion is not sufficient for the purpose of constructing a philosophy of life.

Contrasted Styles in Art

Here is a difficulty which troubles every artist, and which only the law of contrasts can make clear:

Every style grows out of its opposite, as the day grows out of the night. There is only one theme in art, and that is the expression of interest and beauty on a basis of realism, but the artist who chooses one style will denounce that which is opposite to it, or else he himself, after exhausting one style, will drift into its opposite and regard his own former work as valueless, or if he admire two opposites, he will have difficulty in deciding which to follow. The law of contrasts settles that.

Mediocrity and insincerity in art always remain mediocrity and insincerity, no matter what style. Such people go from impressionism to post-impressionism, thinking that by changing the external form they will gain something. Either they lack emotion, or they lack the power of expression. If they lack emotion, it is all off; but if they lack the power of expression, they should not worry, they need do nothing; sincerity soon expresses itself.

Every style of art has its possibilities for the expression of realism, power and beauty, but in pure impressionism, *i.e.*, the vision in ensemble, I see the greatest feat of painting, although there is a great deal of beauty and interest in the conscious imitation of primitive effort, or postimpressionism, as it is called; just as the photographic artists, the old masters, the English painters, have expressed a great deal of beauty by the mere pose of the figure and by lighting.

There is a correspondence in the other arts. In music, elaborate orchestration that expresses subtle beauty is the highest feat, although the primitive folk-song style is an opposite mode of expression.

Nietzsche contra Wagner

Until now there was no philosophy that would permit the human emotions to flow in an ecstasy that dilates and glorifies the individual, instead of prayer and sorrow that humbles. The lyricism of Greek myth alone permitted that. Nietzsche tried to turn Greek philosophy to serve the need of the modern, but he lacked the Olympian inspiration.

What could Dionysian ecstasy mean to us?

It is like presenting an ancient play to a modern audience. It invariably leaves us cold, it bears the mold of history about it. To Wagner, Christ and Schopenhauer's pessimism was more real. Christ and Schopenhauer had plenty of proof in the world-sorrow. The primitive intoxication of Dionysus had no basis in modern belief; it served the primitive mind of that epoch only. Early Greek belief was really the philosophy of the present "Will to Beauty" in the form of myth, not sufficiently amplified in clear reason. (The Socratic philosophy was an approach towards Christianity.)

Nietzsche could not supply the right philosophy. The idea of "The Will to Power" might inspire the warrior; Wagner the poet needed a vision of profounder emotion. Nietzsche's philosophy is after all only the esthetology of German militarism.

* * * *

In Wagner's music, melody has attained sufficiently subtle expression, except that its beauty was wound about a Christian and medieval theme. Elaborate orchestration must not become intellectual; it must be subservient to deep feeling, to melody; it must not run away with itself. The person who occupies himself with that has more ambition than sincerity; he lacks a vision of sufficient beauty. With Wagner, the art of orchestration meant the construction of sincere emotion into melody of sufficient subtleness (in parts). A mode of expression contrasted to Wagnerian orchestration is the single melody of primitive simplicity. Every mode of expression is good if it is sincere. All sincere people have their mode of expression, they create their own

music in moments of deep feeling. Art is only its amplification by the intellect.

* * * *

After all, what is art that it should be made so much of? Art cannot reach to the height and depth of emotion; that is only possible in life. The artist has a vision of beauty, and then he takes a week to express it in appropriate technique. Sincerity is art or, rather, all that is profound in art is a reflection of sincerity of feeling. The artist may forget that they who publish themselves remain vacant.

* * * *

Nietzsche preferred Bizet's "Carmen" to the love-sorrow of Wagner's "Parsifal," with the usual ignorance of mankind who do not know that nature seeks contrasted modes of expression. (Religious ecstasy seeks a contrast in sex passion.)

There is no reason why Parsifal should not be produced with virile Spanish music and dances, as an interlude (since the theme of Parsifal is false).

* * * *

The unconscious Will to Beauty holds in store for the ego the most wonderful emotion. They who have not felt it cannot believe it, but once felt, it is marvelous to know that the universe holds such depths of feeling within itself—it is more than words can tell. It satisfies the longing of the heart; all external commotion pales before it. It justifies the existence of the universe.

Business

Engaging in business reacts by destroying the esthetic nature of the individual. If the business

is on a large scale, it turns the human qualities into mechanist energy. It occupies one's time with foolish thought and leaves no leisure, for such people are never through with their work.

These people become the patrons of religion; this is only adding insult to injury; they forget that they break the one great social law upon which all the others depend, *i.e.,* by taking for themselves that which should be socialized, such as land, machinery, the means of social production and distribution. All crime can be laid to the false economic system, and to sex, which is indirectly aggravated by the economic system and religion. Our religio-economic arrangement does not permit eugenics, by which means the business-tainted mind, the advantage-taker, and the criminal could be eradicated. Its wasteful method brings on forced labor that disfigures the form of man and humiliates his nature, and poverty which robs the woman of her pride and beauty; while a surplus output congests the world markets and brings on war.

The pleasures of the business man are mediocre; the stage, music, painting, soon descend to the level of their minds, for they are the ones that hold the reins of power; while the bashful sincerity of the sex impulse is by them desecrated. It is nothing for them to converse about that element of sex which the artist and passionate lover feels to be private.

Such people make fun of the idealist, the philosopher, and sincere person; for the nature of business is insincerity, gain acquired by insincere means; the honesty of labor and production is not for them, they rather school themselves to

become adaptable to such obnoxious detail as their business requires; it is this which gives their faces the prosaic appearance; they would just as soon sell manure as anything else.

There is nothing to learn from such people except how to be practical in an imperfect society; for they are not given to reason clearly, and yet clear reason based on an esthetic motive is the very thing that a woman admires in a man, as it sustains her emotional nature. The architecture of the business man is ugly, for it depends on the lot of ground. (See "The Perfect City.")

Such things react on the eye of the beholder who is unconsciously affected by it, for the eye, as well as the ear, is negative to external sounds and sights; and nature did not create beautiful landscapes and song birds for nothing. As it is, each business man is in his own nook probably selling the same article that a competitor is selling a few houses away.

Surrounded by ugly advertising signs, the stench of automobiles, the noise of drivers engaged in the art of competitive distribution, they spend their lives waiting for death. We can only repeat with the author of "The Right to be Lazy," "We materialists are sorry there is no hell where we can send such people to."

* * * *

In the superstate every man becomes an artist and a philosopher, so we need not be too serious —business is only a momentary delusion.

* * * *

Humor is force coördinated. The wielding of power is force in the process of clash.

Romanticism

Romanticism is a condition of beauty or emotion that is not built on a construction of rationalism. A reaction of imperfection is bound to take place. Of such nature is the sentiment in the popular drama and novel; such ideas as fame, the good fortune of becoming rich, social precedence, aristocracy, royalty, etc. In all the above forms of sentiment disappointment is due.

We do not need good fortune at the expense of another's ill fortune; the highest is awaiting each of us. We need a rationally arranged social order upon which the emotions can construct themselves without sorrow or disappointment.

* * * *

The harmonic motive of the universe cannot stay satisfied in a condition of rich and poor, master and servant, good and evil. It seeks a condition where contrasts will go to form one harmonic unit, the same as the light and shade of a picture. It is idle to imagine that the motive of the universe is anything but harmonic; that being the case, what sense is there to preach and to condone, to seek to prolong a social arrangement where the above-mentioned contrasts are produced? A clash is inevitable, by direct opposition or by subterfuge. There is no possible way of avoiding it (for nature is terribly powerful); it cannot be stopped from reaching its objective until the arrangement is right. Then what seemed the terrific clash of power becomes human laughter. Human beings will arrange themselves in contrasted types, the same as two beautiful trees, which are different one from another.

THE GREAT PRINCIPLE IN CONSTRUCTION

First invisible mechanism, or rational construction underneath; then nature, the human, beauty, emotion.

EMOTION SATISFIES

When a human being attains to profound emotion, he is satisfied; he does not need the external commotion, *e.g.,* the glory of conquest of Nietzsche's superman. The wielding of wealth and power is a means of stimulating the emotions to a human being who cannot otherwise feel deeply. It only means that the Will does not let people rest; they must have some form of commotion, but in profound emotion the Will rests compensated and satisfied.

THE HUMAN, ALL TOO HUMAN

My friends, this is the doctrine that will deal the death blow to the religio-economic arrangement. *The perfection of man depends on his weaknesses.*

All human qualities are a transmutation of the tremendous power that the unconscious Will holds within itself, viz., jealousy, envy, lying, stealing, conceit, eating, drinking, and sex love. All human weaknesses are good, except power, *e.g.,* the skill of monopoly in business, conquest in war, and the powerful criminal.

The human frailties appear as faults. They are faults now because the social order is false, but under a condition of perfection a human being that would be without these qualities would be inhuman. Among peasants, among uneducated people, among children and among animals, that naïve quality remains, and it is for this reason that they are interesting. A human being is loved not for his pretensions to power and virtue, but because of his human frailties, because of his errors, in fact. The *human* is the climax of evolution, but respectability, civilization, is forced and uninteresting; it is a return to mechanist force.

An example may be taken from astronomy. What good are the distant suns, their awful size, the terrible force hidden in them? The soft

moonlight on the road is an esthetic transmutation of that terrible force.

The clash of ponderous bodies in stellar space, the roar of the wild beast in the jungle, are but symbols of power, they are but fractions of power; but when man laughs, he exhibits power in ensemble. Power clashes and struggles until it can transmute itself into human laughter; just as the graceful movement of a woman's hand or the music among the trees is an ensemble. The powerful Will to Beauty has concentrated itself in a form and movement of grace; it has transmuted its clash and thunder into a sound of harmony.

Why should unconscious nature first evolve man and woman and then tell them to struggle, first implant certain emotions and then forbid their expression? The unconscious Will only seeks consciousness (completion) in man and woman. Why should the Will struggle against itself? *The sincere human ego is the most helpless, and in his helplessness, he is most perfect.*

The human ego shows his perfection in a condition of imperfection even; his so-called imperfect acts, in a condition of imperfection, are a theme for a comedy or a tragi-comedy, rather than for a moralist; one might as well moralize to a goat in an environment where there is no vegetation. Nature is built on expression rather than repression. When a kitten is well fed it plays with its tail, otherwise it turns to prayer and supplication; so be it with man, his God, and the don'ts of his ten commandments.

A human being finds himself in an unnatural environment, where others have much and he has little; a cunning idea strikes him: he steals. A

religio-moralist-economist appears on the scene; he raises a hue and cry. How could you do such a thing! Instead a dramatist should be called, in order to get the "local color." Here is a human being, the height of nature's evolution, the Will of the universe individualized, in a world of great abundance, accused of stealing, when he has only given us an example of human dexterity. In the superstate, his every desire will materialize before him; he will then laugh at himself; laugh! not repent. Unconscious nature evidently wished to evolve that cunning quality which enables him to steal, or else it would never come into existence (a certain amount of shrewdness is necessary for the health of the mind); under a perfect social order it would not be theft but humor, the same with every other human quality that might appear as a fault now. They are a part of our cunning make-up without which we would be a saintly abstraction or a marble statue. It is remarkable that a human being capable of doing these things was evolved, *i.e.*, that the contrasts and variations of force could ever attain to that degree of subtlety.

A human being should not be preached to any more than a plant should be preached to; all you have to do is feed the root and the flower will appear. The human flower is emotion; but when people assume power, they frustrate nature's process of transmuting power into human interest and into beauty, and the flower of emotion finds an outlet in sorrow. In a false social order, false ideas of power and conquest are placed before the ambitious. Meanwhile the preachers are kept busy exhorting the populace to become "perfect."

A human being does not have to be successful at all; he is more interesting when he is not successful, because then the human quality has a chance to come forward. In time people will understand this; they will then laugh at themselves. Foolish audiences listen with awe to lecturers who tell them about this great man and that great man. The shepherd boy who became a statesman, the wood-cutter who became a president, the vagrant who became a millionaire, and the sinner who became a saint. Why, it is ridiculous! There is nothing more beautiful than the helpless human quality. Man does not have to evolve or improve to a greater perfection; rather he must be saved from the "civilization" which causes his energy to express itself in the wielding of power.

Power is evident—appears as a valuable factor, in imperfect nature only. In the beginning, power appears in clash, but in a condition of perfection power hides itself, it transmutes itself into an interesting human quality, into an expression of the face that arouses our sympathy, into helplessness, into human temptation and "sin," as well as into profound emotion. Whether the dominance of power expresses itself as business success, the domination of Nietzsche's monarchial superman, the power of the austere ascetic to dominate his own nature, or the domination of the machine over the human hand, the result is the same. The tremendous effort brings one nothing but disappointment. Nature does not want an exhibition of power. Nature has too much power; it is tired of it, it wants to transmute it, and to hide it. An example may be taken from chemistry; the nitrogen which forms the chief element

in explosives, the powerful oxygen and hydrogen transmute themselves into a green leaf, the petal of a flower, and into a drop of dew. Another example may be taken from astronomy. The distant suns serve a mechanist purpose, they keep the stellar system in place, they gather the meteoric matter that might otherwise destroy our solar system, but that is not visible to us; all we see are stars in a dome of azure. All that tremendous energy has subjugated itself for the sake of our little planet. Nietzsche's stern superman can remain stern until an insidious microbe finds its way into his entrails and gives him the cholera; he then is forced to bend in two; he yields. Then all nature either mocks at him or pities him. The celibate ascetic gains nothing for all his effort but an "impure mind." Nature does not need his self-torture, his "immaculate conception," and his philosophy of hate and anger, for sex is nature's central motive. He might as well be a sinner and be human. The successful business man acquires pelf and a despicable appearance, and as regards the domination of the machine—I cannot speak of it, it would require a volume of Lamentations.

Let no mortal imagine, then, that he can bring forward an arrangement of power that will supplant the human and the naïve. There is no God that answers the prayers of clashing armies on the field of battle; there is only a God that seeks to extricate himself from the clash of power and to hide himself under a garb of impotence.

Nature's imperfection is greater than man's idea of perfection. The idea of "perfection" is the reflex action of the machine. It is due to man's fear of God. When he sees the thunder

and lightning, he decides to take the vow of celibacy and abstinence. Nature is profounder, more interesting, than human conventions. Observe the "color quality" in nature; a leaf, the variation of a shell or a pebble, the fur of animals, the subtle color of birds' feathers. Human character, likewise, holds within itself a profundity if unhampered by the conventional power of the religio-economic order or the need for outward etiquette and politeness. The people that can accommodate themselves to a false social order are the empty, the spoiled; they take their hat off, they speak politely, but they are only machines. Observe simple people when the stern force of the monarchial or capitalist state confronts them. How beautiful is their helplessness, compared with an exhibition of power! That wonderful quality in a human being which arouses our sympathy, our sense of humor, which permits us to be intimate, that is the true profundity; but "greatness" and "power" are externals not yet transmuted into the human. They frighten us, as the elements frighten us.

The self-denial of religion is only the opposite extreme of the power of the monarchial or capitalist state,—another form of power, the *human,* is the harmonic outlet.

Emotion must not be forced out of a human being by religion. We must have the faith that emotion will construct itself upon its nether motives, upon the appetites, the desires, and passions, upon humor, upon sex, upon the expression of every human quality. *They do not have to be suppressed in favor of religion;* all these are like the roots and leaves of a plant that gradually lead to the flower. When these nether motives

are suppressed, they reverse themselves, then "evil" makes its appearance; the human being has not had his fill of them, the same as if the roots of a plant are not fed sufficiently (a new order of contrasts and variations makes its appearance in the character of man).

Human emotion satisfies the secret longing of the heart; *then the human being shows his greatness.* He does not need fame or power as a stimulus; everything else is childish, empty, theatrical.

The wielding of power by any individual in the social organism does harm to society. How else can it be?—the master must have his servant, the domineering conqueror, his victim. Then religion enters; these two, power and self-control, destroy the innocent, the naïve, the beautiful human qualities. The human qualities are stultified by mechanism, they go to asceticism, on the one hand, or to the opposite extreme of drunkenness and decadence. Then a false heredity enters, and imperfect people are born; (unconscious nature depends on the ego for arrangement).

There is really nothing else but socialism and a eugenic arrangement. Then the knowledge of the true philosophy will bring out the emotions in happiness.

* * * *

It must be remembered that socialism is only a mechanist arrangement; it must not come to the front and destroy the human. By its means, human drudgery will be relieved; the emotions will not have to exhaust themselves in pity, and nature's lavish wealth will not be doled out in charity.

* * * *

The human being is perfect; all that is necessary is an environment where his energy will not imitate the clash of power among the elements, but will transmute itself to wit and humor, and to the love of realism in art, until it reaches at intervals the flower, emotion.

* * * *

Every human emotion is wonderful. Every human movement is perfect, a shrug of the shoulder, a motion of the hand, the expression of the face; sex desire is goodness; timidity and bashfulness are signs of sincerity; laughter and tears are ensembles of the universe. But an exhibition of power frightens away what is human.

People who are easily frightened appear weak, but there is more power integrated into their make-up than in those who dominate. Perhaps in the embarrassment of our imperfect social order they become confused and commit something contrary to its laws. The harsh moralist may censure such a person, but one who is more profound will see in their very frailty a sign of greater sincerity. They are like a frail vessel that must be handled carefully. It is for this reason that the Will to Beauty has prepared for them the superstate where they can laugh at power.

* * * *

Self-control always finds its antithesis in the wielding of power over another—if not in the same individual, then in the social organism. Self-control brings sorrow to oneself, the wielding of power brings sorrow to others.

* * * *

Nature shows its utter contempt for power when it opposes the insidious microbe against the most powerful organism. Man's power is in the realism of humor and the realism of art.

* * * *

The contrasted viewpoint of Schopenhauer and Nietzsche is only the religio-economic arrangement over again.

* * * *

Nature does not care anything about morality. The morality that is preached in an imperfect social order only serves the exigencies of the moment. There is nothing that can stop an imperfect social arrangement from kicking back under strain. When the arrangement is such that one class of people are preached into the practice of virtue and charity, another class of people will find it interesting to practice craftiness. Observe that it is this perverse quality of a human being which makes of him a being of great interest to the artist, playwright—much more than the people that conform—just because he betrays the *human.*

Where the near-sighted dramatist sees villains and heroes, the artist sees humor, the cunning, the naïve, or else an occasion for pathos or the emotion of beauty. The artist-playwright draws more humor, more of the human touch, out of the lives of vagrants and pickpockets than out of the lives of respectable people; in fact, he is more likely to blame the respectable people. If his vision is very wide he will not even do that; he will see them, too, as poor puppets, helpless, moved by invisible strings; the cholera makes

them bend in two, and a toothache swells their faces the same as anybody else.

Upon the great stage of life, the superplane of art, it is the same; imperfections disappear, morality and immorality disappear, the human frailties become a source of interest instead of a problem. The interpretation of the artist becomes a reality on the plane of art.

* * * *

The human ego is like a rough stone or jewel with an interesting color quality. When he is polished down he may fit into an imperfect social order of repression, but he will not fit into Nature's scheme of expression. Nature has evolved these human "imperfections"; it has put together an interesting human quality out of uninteresting power.

Power transmutes itself into a mood, an expression of interest, into an appealing feature. The very qualities of error are wonderful. The mathematics of force has become a human "error," a "sin."

Even the "pettiness" of the human being has a meaning. In an appropriate environment the ego would not be interesting enough without this "pettiness." That human frailty which Nietzsche would call the negative expression of the Will to Power has more power hidden into it than evident power. The noble lord is theatrical; there is more "color quality" in a beggar.

There is no evolution for the "imperfect" human ego unless we wish to call the awakening of profound emotion evolution. There is only arrangement on the superplane of art, where the human qualities become interesting. And the

superplane of art, my unsophisticated friends, can be made just as much a reality under a condition of economic independence such as socialism, as it is in the superstate of individualism.

People do not understand this now; they are intimidated by the religio-moral preachers. Some people think that they have to be reincarnated a number of times before they can become "perfect." I would invite such people to visit a cage of well-fed, hence sociable, monkeys; they might then see how much more interesting is the naïve than the saintly. Observe vulgar people away from the rigor of polite civilization (where power is not resorted to). Listen to the conversation of market people in small European towns, and learn.

* * * *

Emotion should not be preached out of people, the human is interesting enough. Nature takes care of our emotions. Life brings them out. Nature is a plant that grows from root to flower. The ego is a plant that grows into flower in good time. We need a social order that will permit the human being to live without struggle. We do not need religion. The best religion is to permit the ego to laugh at God and morality.

* * * *

And now should the question be asked, Is there nothing virile? Is there no stamina in human character? My ready answer (and I consider this the strongest point in the book) is: *That which gives strength to a work of art gives strength to human character; i.e., contrasts and variations.* The virile painter puts his sharp and lesser contrasts just where they belong. It is that

which gives a thing distinction and "power." The mediocre artist, who has no decided vision, has the lights, shadows, and half-tones all over the picture. *By contrasting his moods the superman attains to the highest order of power;* not the actual practice of power of the domineering aristocrat or the self-conquering ascetic. (See "Beyond Good and Evil.")

Schopenhauer was discouraged because he could not dominate his passions, and Nietzsche, who was sick most of the time, strained in an opposite direction. It is the religio-economic over again in spite of their atheistic basis.

The superman may go from the interesting color quality of the human to a clear intellect, where from nebulous mystery the scheme of things becomes evident, but he will be no more than a chess-player who makes clever moves with kings and queens, bishops, knights, and castles; he cannot dominate over another ego, for the other would have the three dimensions of space to escape to, and live in self-sufficiency. He can no longer lead combats and own industries. He may go with his beloved, from nature ecstasies, to the satiation of sex, and from that they may go together to vulgar and daring humor, and to feasting, but in all this, power becomes lost. Contrasting the mood is what gives strength.

The human "imperfections" need no more be eliminated than the ego need be castrated. He never becomes so angelic that he does not need to evacuate.

THE SOCIAL ORDER OF THE FUTURE

A Corollary of Styles and Forms Around the Central Figure of Sincerity

The anarchist is hasty; he anticipates the condition of individualism in the superstate. The planetary arrangement is intended to be social; it cannot be otherwise or we would return to primitivism. But (this is important) *all government is mechanistic; i.e., its nature is power; it must therefore be kept in the background, so that it does not encroach upon the central figure, i.e., the sincere ego.*

The nature of government being utilitarian, it must not be elaborated upon, it must not overawe. Even socialists might make the error of elaborating officialism. This is the true viewpoint. We must never forget that the universe arranges itself so that the individual can laugh at every manifestation of power. A perfect society is one which insures the individual against economic want. That is what nature does in the superstate; everything else is theatrical, *it resolves itself to styles of dress and styles of speech.* The sincere ego remains the center; he can assume any part, the same as an actor.

Nietzsche and his deluded exponents have covered so much waste paper on the subject of aristocracy that I feel it incumbent upon me to analyze its significance. I find that it resolves itself into a

style of speech and dress and that actors on the stage can imitate it well. The only difference between the stage and real life is that people in "real life" become fine actors as soon as they convince themselves that a given condition in the social order is their part.

Aristocratic beauty might adorn the amorous relations of young men and women while they are waiting for monogamy, and it is best practiced under a condition of socialism. When people do not have to worry about a living, true equality will enter. They can then play aristocrats when they wish, and when they tire of that, they can take a ride in a hay wagon drawn by oxen and be peasants for a while, according to the law of contrasts.

The future society need do nothing else but imitate the best styles and forms they choose, because of the human quality that it possesses, because of its realism, its humor, its goodness, or its beauty, but the forms evolved in a condition of utility and machinery are ugly and worthless. The proper place of mechanist-utility is the hidden base for the human and the beautiful.

Let us take, for example, a monarchial form of government in the Middle Ages, or some town in Russia, during the time of the czars, or a town in Italy, Venice say, during its romantic period. We have here presented to us many beautiful forms for imitation, the simple dress of the peasantry—a mechanist civilization destroys the peasant—the style of dress of the craftsman, the various military styles, and the styles of the aristocracy. We have for imitation the vulgar speech of the market people, their bargaining and their cursing and then, if we wish to imitate a central

figure of sincerity, we have the poor depatriated, noncombatant Jew in the Ghetto.

When I speak of the poor Jew as the central figure of sincerity I do not mean the Jew alone. There are many sincere people everywhere, among the poor all over the world; poor Italians and poor Slavs are fine types of sincerity. Besides, the sincere person does not have to imitate any type, he is himself. The idea of the central figure of sincerity is a person who has not been deluded by the ostentation of power in the monarchial or capitalist state; unspoiled by business success, in whom the human quality is not covered up by conventional politeness; who lives with a profound ideal. Such a one is nature's central figure who can assume any part in order to satisfy the law of contrasts and variations, just as the beautiful and profound woman can assume many styles of beauty.

The society of the future will not permit machinery to overrun their civilization, it will be utilized for sewerage.

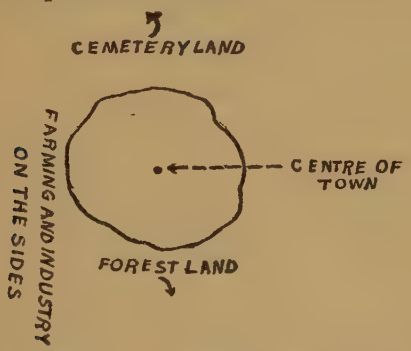
The true society will appear more primitive, the beautiful human forms that were evolved during the time when man was without the machine will be revived, the imperfections will be discarded; in other words, real life will be raised to the plane of art.

Real life has a reaction in difficulty, but the make-believe of art leads one from one stage of interest to another, according to the law of contrasts. Art makes reality more real without hurting us.

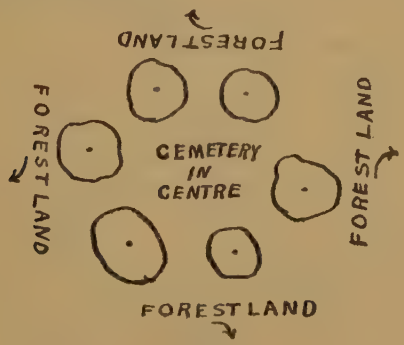
THE PERFECT CITY

According to the process of concentration into a center and radiation from a center, the following arrangement in building social centers seems to me the most rational:

The town should be a circle as nearly as the ground permits, with all forms of social recreation in its center (see illustration), for the central motive of the planet is social.



A continuation of these towns might form a large circle as follows:



But the circle should not be noticeable, according to the principle that the mechanist nether structure should be hidden. The buildings can be arranged with freedom so as to form interesting roads and gardens. The face of nature should not be destroyed by blasting and bringing everything to a level, but interest should be maintained. The natural appearance of the ground is important.

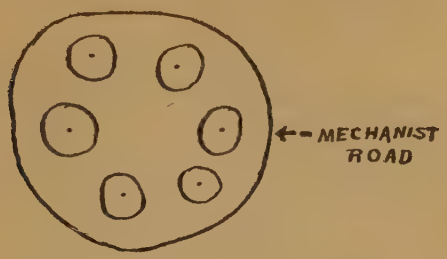
The buildings should be made to serve communal purposes, with large central courts or outlying arcades. Great spaces should be left between buildings. By concentrating into a rotunda with a central court more people can be accommodated than in long lines of streets. People who want individual cottages can go to the forest section.

The large cemetery section will offer an opportunity for people who want to be alone.

The center of the city can have the theater, halls of music, etc. When there is no natural body of water, an artificial lake or canals would be appropriate in the center. This arrangement will be found good. Automobiles should be done away with; people will be able to walk the short distance or use covered wagons in time of rain, with slow-moving horses, or oxen, to imitate rusticity, or the age without the machine.

If the circle of the town is too large it loses its value; if too small, its mechanist arrangement comes to the front. The houses should be placed at irregular points so as to avoid forming parallel roads, and to avoid bringing the circular arrangement into evidence. One mechanist road can be

placed where it will best serve utility, on the outskirts of a large circle of towns, as follows:



This mechanist road,—automobile or railroad,—will touch every town in the large circle and the industrial and farming section between towns. The towns can be so arranged so that mines will be in the forest section, *i.e.*, the locations can be manipulated.

With the absence of automobiles within the town human life will be saved and the face of nature will not be marred. The location of buildings can be so manipulated so that a beautiful landscape will appear at every point and no mechanist arrangement evident.

OBSESSION

Thus did Zarathustra hear a soothsayer speak; and the foreboding touched his heart and transformed him. Sorrowfully did he go about and wearily; and he became like unto those of whom the soothsayer had spoken.—Thus did Zarathustra go about grieved in his heart, and for three days he did not take any meat or drink: he had no rest, and lost his speech.—"Then did a roaring wind tear the folds apart: whistling, whizzing, and piercing, it threw unto me a black coffin.—And a thousand caricatures of children, angels, owls, fools, and child-sized butterflies laughed and mocked, and roared at me."

Thus did Zarathustra relate his dream, and then was silent: but the disciple whom he loved most arose quickly, seized Zarathustra's hand and said:

"Art thou not thyself the wind with shrill whistling, which bursteth open the gates of the fortress of death? Art thou not thyself the coffin full of many-hued malices and angel-caricatures of life?"

Thus spake the disciple; and all the others then thronged around Zarathustra, grasped him by the hands, and tried to persuade him to leave his bed and his sadness, and return unto them. Zarathustra, however, sat upright on his couch, with an absent look. Like one returning from long foreign sojourn did he look on his disciples, and examined their features; but still he knew them not. When, however, they raised him and set him upon his feet, behold, all on a sudden, his eye changed; he understood everything that had happened, stroked his beard, and said with a strong voice:

"Well! this hath just its time; but see to it, my disciples, that we have a good repast, and without delay! Thus do I mean to make amends for bad dreams!

The soothsayer, however, shall eat and drink at my side: and verily, I will yet show him a sea in which he can drown himself."—Thus Spake Zarathustra.

All mediumship is a contagion of the superstate sphere of magic.[9]

The superman is able by volition, *i.e.,* by the manipulation of energy, to create for himself his environment. The superman is positive, the center; he is therefore able to control his environment, but the human being on the planet is negative and subservient to his environment.

Were the ego on the planet the master of his condition, the center, he would be able to manipulate his environment according to the law of contrasts, but as he is subservient to unconscious nature's process of contrasted action, he suffers continually a reaction of imperfection. When the ego on the planet becomes affected with the magical causality of the after-death state, it is only natural that the contrast of imperfection should make itself evident, as it is evident throughout the planetary arrangement.

The Will cannot rest in our planetary arrangement. The Will is an unconscious force that seeks harmony with itself. These reactions of imperfection are called by religious spiritualists "evil spirits," but, *there is no such a thing as evil spirits;* this is absolute and final. Reactions of imperfection is all they are, reverse forms of energy. The whole planet must be looked upon as a thing magnetic.

Whether these reverse forms of energy appear in the form of life like pictures of people, in solid materializations, or in sound, *i.e.,* imperfect or

[9] It is usually acquired by sitting in séances with other mediums.

abusive language, it is all the same; they are all variations of reverse energy. When the time comes for a reaction, the reverse energy can transmute itself into any form of reversion. Materialization in solid form is no more difficult to nature than the formation of sound. More often this reverse energy manifests itself by affecting the mind of the medium with obnoxious thought or erroneous belief, sometimes with insanity.

The best transmutation of reverse energy is physical inner pressure on the nose and forehead and snapping of the jaws. By waiting *quietly and patiently,* instead of yielding to the obsession or erroneous belief, the movement of the jaws and then pressure appear. The reverse energy must receive outlet at intervals. When the obsession is very strong it is not easily transmuted to physical pressure. It is often well to initiate the jaw movement. The reverse energy is a force that seeks augmentation into commotion of some kind, but the jaw movement and the nose pressure that follow confine it and give it outlet. With people who are not mediums the reverse energy finds outlet in the worry and fear of death. Even religious people who believe in immortality have an uncertain faith, but the medium has sure evidence. This consolation of the medium is sufficient cause for the unconscious devil-god to make trouble. The imperfect acts and crimes that people commit, the decadent insipid conversation, the stupor in which people live, their newspapers, their politics, their quarrels, their divorces, their swindle, robbery, and murder, all that is so much obsession carried to the plane of action. They are forced into it as a mode of reversed energy. The obsessing force is rather strong in the beginning

of mediumship. Other movements of the face, head, and body, if they are involuntary, will serve to relieve the pressure on the teeth.* These involuntary movements will also serve to bring out the pressure on the nose and forehead.

The reverse energy is satisfied, of course, if it can make the person religious. It is therefore dangerous for any person to become mediumistic; there is nothing better than the material reality. Speaking to the invisible especially confuses the mind. The mind is accustomed to being sustained by the senses, by seeing and hearing; otherwise it reverses upon itself and becomes confused, it loses control of its thoughts. A person who suffers obsession should not suffer alone; he should confide in friends who know the philosophy of the Will to Beauty. If he stops believing in evil spirits, his ailment will soon get better. Many poor innocent people, when discovering through spiritualism that there is an after-life, immediately assume the religious interpretation; the result being that they chastise themselves and suffer great embarrassment in silence on account of their "sins," usually sex relationships. The consciousness that their parents and friends in the superstate who were religious know everything is enough to make some people insane with worry. Let no one then assume the religious interpretation. Every human quality that we have in us from nature is good. All we need is socialism and a eugenic arrangement, so that the

*Note.—I find that a strong movement of the jaws without gritting the teeth is a sufficiently effective outlet to the reverse energy, although the snapping of the jaws is more effective. When the jaw movement does not produce itself it should be started. This is a thing of great importance; otherwise the pent up reverse energy makes one nervous and irritable, or else it may seek an outlet in an unlooked for direction.

human qualities can express themselves without one human being injuring another. Lacking this environment, the individual cannot be blamed. There is no God, there is no sin, but there is an after-life, where we laugh at everything.

In my years of experience, conversing with the "dead," there is one phrase that I hear repeated continually, and that is, "laugh at everything." Our dear parents, our children, our friends who have left us, are all enemies of religion; they are atheists, they are good-looking young people. They live lives of sexual pleasure. They laugh at their praying relatives; they are not sexually castrated, as the writers on spiritualism would have it. In order to encourage one, they employ the most vulgar language. This is out of the goodness of their hearts. They have very profound emotions when the time comes for emotion. About the only things that they would blame one for is the domination of one man over another. I have heard mothers weeping and cursing when their children are made to do hard work, due to our present economic arrangement, where the business man lives by speculation and swindle and all social production haphazard is relegated to the worker.

Some people who have been held down by society to menial labor, to servitude, curse and denounce when they come to the superstate, but that does not mean "evil spirits." In this they do only what is right; they are nobody's servant now. If the object of life is expression in beauty, how can a human being reconcile this with a life spent in street-cleaning, years spent in prison, or a lackey to somebody, or the humility of the confession of sins that religion imposes. Anger

and cursing are the only thing that would relieve one's feelings. A medium with a religious philosophy of life hearing this naturally comes to the conclusion that there are evil spirits; but this is false, human nature is more than good. There is no goodness like the goodness of the superman and woman; their beautiful tears are like the tears of a child.

The superstate permits the expression of every human quality, which our present planetary arrangement does not permit; human nature is straightened out, there is no need for the wielding of power and advantage-taking, sex passion is freely expressed. The self-control of religion, which cripples one's nature, becomes unnecessary. People who wait for husband and wife on the planet live with others until a condition of absolute monogamy is attained, but the religio-economic arrangement produces a contrast of imperfection. Some live in luxury and others clean their dirt. *It is this same contrast of imperfection which confronts the medium.* It is for a similar reason that Hindu fakirs improve their magic by torturing themselves; the reverse energy has an outlet. Obsession is a terrible sickness, but it is no more than the terrible plagues and diseases that are the lot of humanity. The unconscious Will struggles to free itself from the planetary arrangement to the superstate, where force is in harmony with itself, where the clash of opposites becomes the rhythm of contrasted and variated motives. (See "Beyond Good and Evil.")

People generally imagine that the human desires and passions should be suppressed in favor of religious emotions; it is this interpretation

which makes angels and devils. As soon as humanity understands that that which it calls "sin," eating, drinking, sex and laughter, are the necessary complements to religious emotion, a new world will bloom forth in beauty, and crucifixes and epitaphs of lamentation will be removed from tombstones.

The reverse energy in nature produces the devils; they have no basis in reality. If the medium is religious, and avoids thoughts of sex, the imp of the reverse will produce for him pictures of sex, but if his mind has been occupied with sex thoughts in sufficience, religious ideas, and forms of sorrow, will force themselves upon his attention; in other words, an opposition always forms itself. All forms of obsession are only a repetition of the imperfect forms on the planet (the imperfect contrasts and variations of our arrangement), the dirt, the injustice, the cruelty of our world. Of course, when the period of reversion has passed, the medium can have beautiful emotions for a while. There is no medium living who does not suffer some form of reaction; neither is there a mortal living who does not suffer some form of reaction. In the future, when the law of contrasts is better understood, and society arranged accordingly, there is every reason to believe that obsession will become milder, and in time disappear entirely, in proportion as the imperfect reverse forms on the planet will disappear. The generations of the future will benefit by our sorrow.

With a knowledge of the true philosophy it will be possible to converse with the good devil, the superman; (several people should be able to converse with the invisible much better than one, as

in this way the mind will be strengthened by seeing and hearing each other), but under present circumstances it is a dangerous undertaking. I find that people in the superstate are very anxious to speak, but they cannot as long as the mortal entertains the religious interpretation, even if he were the best medium. I maintain that most of the phenomena of the séance rooms is self-creative energy; the subconscious mind (motives) of the medium, his religious interpretation, produces itself magically. The slate-writing, the materializations of the human forms, the voices, are produced by *motives*. The ego in the superstate does not materialize (he is materialized, although a duplicate may form itself), he or she need not be present when the writing produces itself, or the voice speaks; it is the same as when a phonograph speaks, or as when a camera produces a picture, or some electric automatic writing-machine produces writing. The solid materializations are no different than the casting of a statue; they are wonderful as magical phenomena, but no different than the wonders that Hindu fakirs produce; they are produced by motives.

If the person in the superstate has affected the medium once, a motive has been produced that will repeat itself continually without the superego being present. These motives are more powerful than the superego, who really cannot say what he wishes, owing to reverse energy and the religious point of view of the audiences. Audiences in séance rooms usually imagine themselves favored by visits from great personages. These personages are nothing more than motives, self-creative or induced by anybody in the superstate. There are no great personages in the superstate, all are

alike. The superman is one, although there is variation of type. This is of the utmost importance and should be understood. All greatness is an external thing. Our relatives who have died and who have gone through profound emotions are as great as any. All genius in art and letters is only the intellectual amplification of an emotion. All intellect is only the amplification that the unconscious Will of the universe seeks. Some people are more intellectual than others and for that reason they come to the front. Intellect is too often misdirected. If we go to the poor sections of a city, we find many people who have gone through great emotion, great sorrow, but they do not publish themselves. All attain to the highest; people only begin differently.

A motive is an affection that has not yet received formation or intellectual amplifications. The seed of a tree holds within itself the motive of the tree, which can take form under proper conditions. A motive in the mind of an architect will amplify itself until it takes the form of a stone edifice.

The forms of obsession that appear to the medium are so clever and cunning that it is no wonder they are mistaken for real entities, for good and evil spirits; but if we consider that the human ego and his mind are amplifications of the unconscious motive of the universe, it will serve to explain the cunning of "evil spirits." The self-creative pictures and forms are clearer than those that the superman would like to show.

* * * *

No person should ever become too mediumistic by continuous intercourse with the superstate; he might as well die as do that. Even under the

best planetary conditions of the future, too much mediumship will cause trouble. The superman and woman are able to show themselves at intervals, and to make realistic pictures which serve the purpose of conversation. *It is this picture conversation which makes the mortal too mediumistic.*

When indulged in to a great extent, the medium becomes so sensitive, so negative, to his environment, that every motive, whether on the planet or in the superstate (principally motives from the superstate), enters his being and obliterates his own individuality. These innocent motives speak through him, act through him, move his hands and feet, they "possess" him. The best cure for that is the realism of our own environment, social and sex relationship. Even a child in the superstate can affect an oversensitive medium, for the mortal is negative. These motives stay in the medium and repeat themselves for a long time.

There is this advantage, however; during this condition of oversensitiveness one absorbs, so to say, all motives. As they unfold themselves later on, the medium is able to know what has transpired in the superstate during his period of oversensitiveness. Every detail repeats itself and unfolds itself. The medium becomes like the reel of a cinematograph. It is a thing to be avoided, however, owing to the great difficulty it causes; it does not permit the mortal to be himself, the motives stay in him and take up his whole individuality. It is not the fault of the superman that he is positive and the sensitive mortal negative. Even a person sleeping in the superstate affects the oversensitive medium. As the motives

unfold themselves everything becomes evident, the exact voice of parents, grandparents, and great-grandparents appears, whatever remarks they happened to make at that time, the exact nature of friends and strangers who happened to be in the vicinity.

The great ecstasy of people who have just died and who are thrilled with the vision of immortality; the exact melody of grandparents musing and singing; their sex relationship; in short, everything repeats itself. It gives the medium knowledge, at the same time it controls him and hinders him.

Instead of mediumship one should study the philosophy of the Will to Beauty and live in one world at a time, the life of an artist and socialist. With regard to verbal conversation, there is the same danger. In a period of reversion the sounds become self-creative. They may alarm one, they may say things that the ego himself or herself in the superstate whose voice it resembles would never say. During these periods of reversion, the self-creative sounds are usually louder than when the superego actually spoke. The superego has many ways of communicating. The sounds of nature, the sounds of people conversing can be turned by the superego into other words; but every means of communication is liable to react and become self-creative reversion. The only thing to do is never to be frightened, to laugh at everything, to forget everything, and to live in the realism of one's material environment. The obsessed should avoid profound emotion. He must learn to distinguish between the real and the self-creative.

* * * *

I use the word "superman" instead of "spirit," because the ego in the after-state is just as solid and real as we are, even though we are not able to see them. The superego is more robust than the ghostly and angelic mortal, and the women are more voluptuous. The word "spirit" gives one a nebulous idea. The superman comes nearer to the healthy animal.

* * * *

We need never worry lest our friends in the superstate are spying on us (for they are able to read our mind). Our mind, with all its human thought, is right; the way nature made it; besides, the superman and his wife are busy with self-indulgence. If we have troubles, they cannot help us. Nature fixed it so they can do nothing for others, but live for themselves. Let us remember, above all, that all people are alike, that they become just as great, one the same as another, in a short time. People only begin differently.

* * * *

The ego in the superstate has the same material desires and functions that we have; eating, sleeping, procreation, evacuation. Mediums of the future will verify my observations as well as my philosophy.

* * * *

The superego does not travel from one place to another "with the swiftness of thought," as spiritualists would have it. His means of locomotion is no swifter than that of the mortal. He can, however, convert his energy to gain great speed, the same as an automobile or train. He can also manage to see and hear at a distance of

a few hundred yards, and to project sound and pictures to that distance.

It might be asked, "Why cannot the superego explain to the medium the philosophy of the Will to Beauty and avoid all this difficulty that the religious interpretation involves? Reverse energy is the answer.

Unconscious nature cannot proceed anywhere without a reaction, *e.g.*, the Will brings a beautiful forest into existence, but immediately after, the law of the jungle makes that forest a frightful place to enter, the poisonous plant, the pestiferous insect, and the powerful beast. Until the ego attains the climax of consciousness, he is a part of the unconscious motive; for every point gained there is a reaction of superstition, of obsession, of every kind of perverse reaction.

* * * *

The medium of the future, who will proceed with the philosophy of the Will to Beauty will find the superstate a real world—none of the "God-bless-you's," the insipid and obnoxious conversation of "spirits" in séances. The superman is very brilliant; instead of politeness, the conversation is human, intimately vulgar even; as soon as it becomes religious preaching, moralizing of any kind, the medium should assume the voice to be the reversion of self-creative energy. The superman and woman always encourage one to "laugh at everything."

* * * *

The superstate is no far off locality, the superman and woman make their home in the space surrounding the planet; they are usually in the vicinity of their relatives. The invisible space

surrounding the planet holds all the generations ever since man appeared. (The "spheres" that spiritualists talk about is nonsense.)

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The human being, immediately after dying, remains suspended in space, the same as an aviator, the same as the planet is suspended in space; he becomes independent of the planet and its sun; although he follows the planet unconsciously. He is able to create his own heat, light, and power. I notice that the superman generates power by means of a rotary mechanist motion; this power he then proceeds to convert into all the forms of his volition, into food, into a tangible environment (furniture) or into his horizon (a landscape). Every planetary condition is imitated, with selection of course. The essence of interest is gotten out of it, while the danger of being hurt by the environment, as in our planetary condition, is absent. The superego disintegrates his environment, also, by the generation of mechanist energy, which is utilized for the purpose of destruction. Planetary matter has only extension for the superego; it has no point of contact; he can go right through it. There is no such thing as a "fourth dimension," there is only space, the same space that we live in.

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The superman and woman arrange themselves in constellations or efflorescences, *i.e.*, an association of congenial friends who become very intimate and who encourage each other to live (sexually) and to laugh (that is the part of the woman). The men are comrades and engage in intellect and in humor. That relationship is dif-

ferent from the relationship of parents and children; different again when the superman and woman wish to be alone that they may express their profoundest emotion, according to the law of contrasts.

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All this and more can be discovered through mediumship, once you have the right point of view. There is nothing that the medium cannot know. It is possible for a medium to marry some one in the superstate, whom he has never met before; that is, promise to wait for each other; meanwhile they can exchange love and intimacy. The conditions for communication are so remarkable (through clairvoyance and claroaudience) in spite of the reaction of difficulty.

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The superego is not omniscient, although he has a broad view of things; the mortal can know more of detail because he has books. The superego is able to read the mind of the medium, to slant the mind, that is, move the mind of the medium with thoughts that the superego wishes the medium to think (that has its limitation) and also to bring forward past thought and action. But it must be remembered that the superego does not preach to the mortal, so one need not be afraid.

This conversation is very difficult for the mind, and can only be done at intervals. The mind is liable to slip back to irresponsible thought, or obsession, when this is attempted. It also requires a thorough knowledge of the philosophy of the Will to Beauty, as well as experience; otherwise the medium is liable to credit to the superego re-

ligious thoughts, obsessions to "evil spirits," with a result of confusion and error. Whenever the superego slants the mind of the medium, it is usually accompanied with audible or visual evidence, otherwise it is meaningless; judgment should be used. The universe is so arranged that there is no secret. Everything is interpretation. Sincere people respect each other's privacy; the rest is humor.

* * * *

I had endless visible and audible evidence of the existence of the superstate without the need of any other medium; continuously, daily, many times during the day. As soon as I conceived the Will to Beauty, the conversation became brilliant instead of religious consolation. I felt at times as if I myself were in the superstate. Such wonderful people! Such goodness! Such emotion expressed openly! All are alike, all seek to forget the imperfection of the planet. The conversation of the young men is so human, so good, such fine voices, holding within them the richness of many emotions; but they are devils with the women; they are sincere I should say. That is all the deviltry there is in the superstate.

New mediums will soon corroborate my point of view. I was able to recognize my mother's voice after a departure of thirty years, and my father's voice, who died later, most perfectly. I cannot begin to relate all the evidence. Everything depends on the point of view you assume. Fortified with the rational philosophy, the superstate becomes real, wonderful, but the medium who is a fanatic can come to all sorts of foolish conclusions. For example:—

My grandfather (in the superstate), in order

to show me his skill as an artist-creator, made for my amusement most perfect pictures of dogs, with all the color, anatomy, and movements of real life. There are no animals in the superstate; they are raised to the plane of art (magic) the same as all natural forms. The superego is the center. *The medium must not mistake pictures for realities* (whether they are intentionally produced by the superego or self-creative). Neither is the superego always able to produce pictures for the medium as he would wish to; the reverse energy does not always permit, but in his own sphere the superman and woman are absolute masters of their environment. Experience soon teaches one to know the difference between reality and the self-creative.

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I ask the new medium not to come to a hasty conclusion, but rather to reserve judgment until this point of view has been tried for a number of years.

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And now with regard to the opponents of "spirit" phenomena, there is only one class that requires consideration and these are the psychoanalysts. But these near-sighted people are just what their name implies; they are nothing but analysts, they have no synthetic vision. A Christian Scientist has a bigger vision than they have.

To ascribe all phenomena to the projection of the unconscious [10] in the ego, is no different than

[10] The *motive* is what the psychoanalyst terms the subconscious mind. The motive seeks outlet through whatever form it can (forms of the mind or forms of matter are alike modes of contrasted action). A reverse motive seeks outlet through reverse forms . The good motive selects whatever is invigorating and beautiful.

to ascribe the whole universe, and the ego, to the unconscious Will. That is all there is to reality, to matter and to mind—an unconscious motive in contrasted action. *What is necessary is an interpretation.*

The medium enters a magic world, a world where materialization and dematerialization follow the wish of the ego instead of the cause and effect (contrasted action) of the planet. The medium is neither here nor there; it is natural that he should be confused. But if it is a question of reality, I should say that we are dead, compared with the reality of the superstate.

It is true that the medium mistakes pictures for people, sounds for voices; it is true that the pictures and voices of people that have not yet died will appear to the medium, but all this "smoke" only shows that there is "fire." Soon greater phenomena appear, greater evidence appears, evidence upon evidence, until it becomes overwhelming. Why, it is ridiculous! Vision brings faith with it. Emotion gives the mind a basis for interpretation, but with analysis you cannot go far, you remain with your nose to the ground. The detail of science must find its place in the ensemble, then it is valuable.

Nature does not proceed from detail to ensemble any more than an artist proceeds that way. To an artist all reality is a thing that flows and accommodates itself. You must have faith in your vision, then watch for corroborative evidence in detail. Could a scientist invent a sensitive machine that would register motives (in the presence of a medium), what reason is there to believe that it would not reverse, owing to self-creative opposing motives? It could bring no greater evi-

dence of reality than the marvelous slate-writing or materializations.

* * * *

We need a rationally arranged social order. We will then be able to do away with nervousness, Christian Science, and psychoanalysis.

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I believe that the people of the future will employ suicide whenever a very serious ailment overtakes them (science can discover a painless form). Neither will they seek to prolong a sorrowful old age.

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The superego can affect the dream state of the mortal to the extent that conditions (the presence of reverse energy) will permit; but everything that the superego can do, can make itself by self-creative motives. There is no way of knowing the truth, except by interpretation, by using one's judgment.

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Reverse energy that has not exhausted itself may attack the dream state as an outlet.

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One should pay no attention to the obsessing force. The reverse energy should be allowed to go through without putting any meaning to it. It is nothing but innocent force that cannot arrange itself in our present planetary condition. One should be sensible about it. All the unpleasant thoughts and words that are self-creative should be allowed to go through until the reverse energy exhausts itself.

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As an illustration of how the reverse energy acts: My grandfather made himself visible to me, but I felt strained, I could make no appropriate remark except the word "monkey"; immediately after, his face, which was very fine, real, and life-like, made itself into a monkey in the picture. The reverse energy will take the nearest form of reversion as an outlet. A favorite outlet is self-chastisement, repentance, embarrassment over some trifle; should the medium disregard that, the reverse energy will probably form unpleasant pictures for the eye or for the mind's imagination; should the medium disregard that, a force of anger might go through him; should he control that, the jaws will begin to snap. When the reverse energy goes out physically it is the best. Its worst form is when a poor human being worries and blames himself, when as a matter of fact we are helpless.

Reverse energy is continually accumulating and must have outlet at intervals. Why the reverse energy takes one form instead of another is not important; it undoubtedly takes the course of least resistance. Every form of reversion known on the planet is open to it and satisfies it. The medium opens up for himself new channels that reverse energy may take; but there can be no happier mortal than the medium who has learned how to find an outlet for reverse energy. When one outlet is blocked, the reverse energy will find another outlet, until it has exhausted itself.

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Why is the superego invisible? It seems to me that if he were visible it would interfere with our environment, it would becloud our sky with

forms foreign to the harmony of the landscape. Furthermore, if the superego were identified with the planetary condition he would become affected by its elements.

Enough can be known through mediumship to serve our purpose. Force is invisible; all there is to reality is produced by its contrasted action.

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The superman and woman become perfect adults whether they die in old age or in infancy. The child grows gradually, the cripple or insane person becomes perfect gradually. The negro becomes white gradually.

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Through mediumship I was able to feel the loftiest ecstasy, the deepest love, the sincerest romantic passion. The emotions of a lifetime were crowded into weeks and every day held the fullness of a year—emotions that I never felt before, although I lived for art and idealism two score years. I saw that profound emotion is the great reality, for everything else on earth seemed empty in comparison. I was inspired with the thought that the universe held such emotions. Never before have I even dreamed of their existence. The tears of my father and mother and others whom I loved streamed through my eyes; and as I was too rational to rush to the religious interpretation, I conceived the Will to Beauty. I was rewarded for running the gauntlet of psychic obsession, the inevitable reaction in unconscious nature; I discovered a real world.

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I realize that it is possible to construct a philosophy of sorrow upon the same metaphysical

base that the Will to Beauty is based. There may be some who will attempt it. The religio-moral interpretation is a stubborn thing. It may hide itself under a garb of atheism. I myself was frightened in the beginning when I saw "evil spirits," but later experience dispelled the religio-moral idea.

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To all objectors, I can only answer: *Everything is interpretation.*

Vision and Realism, Versus Fantastic Imagination

The impressionist painter finds that plain, unprejudiced vision is the most difficult, that in fact a vacant stare brings an ensemble of its own accord, without the need of idealizing; the result is beauty and realism. That is all there is to philosophy. Immanuel Kant made a discovery that the mind contains knowledge *a priori.* He had no better way of raising the universe from meaningless static matter but by idealizing time and space; by making it something in the mind of the subject as well as the object; and then instead of beauty, "the thing in itself." The fact is that there is nothing *a priori* in the mind but meaningless mathematics.

The proper place of the mind is as the amplifier of the senses, and must not be trusted away from the senses.

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Man has paid a high price for his intellect. He has overburdened himself; the mind has run riot with false education which destroys native sin-

cerity. By means of that intellect, he has reared a structure of cold-hearted commercialism, and the empty detail of erudition.

How good it will be when people establish themselves in noncombatant communities, where mechanism will forever be kept as a thing lower than nature, the same as the organs in the body are concealed.

The Will to Beauty is the true motive that endures forever when it has realized itself in human sincerity. By observing how volcanoes, earthquakes, and other elements destroy without reason or mercy, man might readily conclude, one would imagine, that "God" is without reason, and that man is more merciful than God. Instead of that, theologians began to spin wild theories. They made man sinful and God full of mercy. As for belief in the super-terrestrial state, was there a time when man did not see "apparitions" or hear "voices?"

The vision of an after-life without a God—that required an impressionist painter accustomed to strange combinations.

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I cannot apologize for insufficient amplification of detail, or possible error in detail; I bring an ensemble. Perhaps in a later edition, if conditions permit, more of the appropriate detail can be added.

The point of view once given, any person who takes the time to study and select from the voluminous literature of science already published, can accomplish this.

END

DETAIL TO THE SECOND EDITION

The Place of Mathematics in the Hierarchy of Reality

(Detail to Relativity, Einstein, p. 121)

Mathematics in itself is not a reality, any more than time by itself or space by itself could be a reality. As soon as mathematics is applied to reality for counting and measuring, it is then and not until then that it takes the form of major and minor contrasts. All the combinations of the old classical mathematics can be reduced to addition and subtraction. In itself mathematics is a chaos of relativity leading everywhere to infinity until it is broken up into contrasts by contact with reality. The passionless accuracy of mathematics is a snare to the philosopher who seeks "pure reason." That two and two is four may be a fact, but to a motive seeking a structure of contrasts whereby it may attain reality it is a very insignificant fact. After the motive has produced an effect by means of contrasts, mathematics may measure either one of the contrasts, when measuring serves utility; it is then that it becomes valuable, but it must never leave its place as a useful drudge only. When it does not serve utility, the creations of the mathematician are so many conventional embroidery designs, so much child's play. He may call it a fine art and amuse himself with it, but to impose it as a measuring rod upon reality just because it is accurate, is to impose a "cellar perspective." It is accurate because it is motiveless. A motive in music does not begin with mathematics, the fact that the notes can be measured is secondary. It is the same with the universe. This we do

know, that the motive can not produce an effect without producing contrasts; but the contrasts that a motive will adopt depends on the path that the given motive chooses to take. There is no foretelling that. The path of a motive is the "process of falsification."

The motive may choose as in the case of electricity a negative and positive wire, or it may produce an effect by the contrast of day and night. In the relation of subject to object, it may produce a giraffe whose tall legs and long neck are proportionate to the height of the trees upon whose leaves it wishes to feed. Mathematics has nothing to do with all this until measuring becomes necessary. It is the last in the hierarchy of reality. First, the motive, which can not assume reality without contrasts, then mathematics, when mathematics is necessary. For example: The motive produces an effect by means of the grand contrast time and space, mathematics can only measure after the effect has been produced; it has nothing to do with the effect itself which is accomplished by the juxtaposition of contrasted qualities. Mathematics is accurate only when it keeps its place; when it leaves its place it distorts as we shall see. Kant applied mathematics to the nature of time and space, observe the result: Because the numeral one can be divided or multiplied to infinity he made time and space have an infinite past. Schopenhauer and Nietzsche were unable to extricate themselves from this error; it had a blighting effect on their philosophy. They asked rightly, "If time had an infinite past the universe should have attained balance." And now the doctrine of "Relativity" which is a slavish adherence to the word relativity. Because the

nature of mathematics is relativity, Einstein makes time, space and matter relative to each other. The result is curious. In order to be relative to each other, space must become finite like matter and time must become a fourth dimension of space. This is the opposite extreme of the Kantian mathematics. With Kant the universe becomes a chaos by giving time an infinite past, with Einstein it becomes impossible on account of finite space. Finite space requires another space to give it a boundary. All this because mathematics has left its place. Contrasts that are traced to and end with the motive, is in accordance with the nature of art, relativity is in accordance with the nature of mathematics. Einstein's equations make his theory appear very complicated, but all that it finally proves is that time and motion in time is strictly relative to position in space; that the duration of a body depends on its velocity; that the size, shape and mass of objects, in so far as they depend on motion, will also be relative. In the narrow sphere of mathematics and motion, time may be reducible to space; the "laws" of this mathematical relativity may correspond to some "law" of Newton, also mathematical, but the reality of time and space depends on the effect which the juxtaposition of the contrasts produce with each other, and with matter its lesser contrast; not upon their mathematical identity. In the equations of modern physics time and space are interchangeable terms. In astronomy which deals with bodies in motion velocity in space may correspond with duration in time, but in infinite space motion is nullified, is evident only as it produces a contrast, and in the sphere of art mathematics be-

comes negligible and reality becomes valuable only as it produces an effect, an illusion. But without contrasts even an illusion is impossible.

Mathematics, it must be repeated, is accurate only when it does not leave its alloted place; it must not impose itself upon the philosophers' æsthetic interpretation of the universe, and the true philosopher is an artist. The symbolism that the mathematical philosopher employs can be made to prove almost anything he wishes; he can read meaning into it very much like the symbolism and hieroglyphs of old religious orders. He can prove that the Christian Trinity is plausible because it corresponds to a hierarchy of infinities; he can preach an ethics with it if he wishes, or he may impose his mathematics upon the landscape and construct square buildings that look like prisons, underground tunnels and monstrous bridges that depress the observer. The mathematician will tell you that a space between two given points contains an infinite number of points, and that if an infinity were deducted from that, it would in no wise impair the remaining infinity. All this infinity talk is so much abstraction. What the mathematician calls infinity is a quality, a motive, a thing for the senses. All the forces of nature appear infinite when we attempt to analyze them; their reality is in their sense perception, their effect upon the emotions, and in the contrasts they produce for the understanding.

The word relativity—to return from digression—is a misleading term, it is often used instead of the word contrasts. It is necessary to go into greater detail that we may see the difference. Between the parts of space by itself there is relativity, between the parts of time by itself

there is relativity, but between space and time there is no relativity, there is contrast; unless you reduce time and space to mathematics. This much is simple. The difference between contrast and relativity becomes more difficult to distinguish, however, when we consider matter the lesser contrast of time and space. For example: Between light and dark is there not relativity? Assuredly there is. The one gradually flows into the other. And again: Between a loud sound and a low sound there is relativity for the one flows into the other. Where then are the contrasts? The answer is this: Light, which partakes principally of the nature of space, is the contrast of sound, which partakes principally of the nature of time. Furthermore, the relativity of light and dark, whose nature is spatial, could not exist if it did not have time, its negative invisible factor. Likewise the relativity of sound, whose nature is temporal, could not exist if it did not have space as a negative factor. Matter itself could not assume reality if it did not employ both time and space. When one quality in matter assumes prominence, it is sustained by its contrast in the background. See Preface to the Will in Chemistry, p. 97. Between the opposite poles of one quality there is a relativity which can be measured by mathematics, but that relativity could not exist if there was not an opposite quality to give contrast; and this, mathematics can not touch; it is an impression produced by juxtaposition. Mathematics itself is not a reality, it is a nebula; it only takes on a contrasted form when it is applied to measuring reality.

If we turn now to the relativity between heat and cold, or between hard and soft, we can safely

assume here as elsewhere that the relativity depends for its existence upon a contrast. I wish to indicate, however, that every organism and every motive in nature takes the form of concentration into a center and radiation from a center. There is a continuous flow from the center to the circumference and a return to the center throughout nature. (See Preface to the Will in Chemistry.) The center of a circle is contrasted to the circumference. Those qualities that apply to the center, such as touch and taste, is already contrasted to the qualities that are capable of reaching the circumference, such as sight and hearing. I leave greater detail to others. This much we can safely assume that wherever there is a relativity it depends for its existence upon a contrast that is not immediately evident.

Cause and Effect and Mathematics

(Detail to Cause and Effect, p. 54 and p. 130)

In the chapter on Physical Astronomy of "The Will in Nature" Schopenhauer points out that it is only on the lowest step of the scale of nature that mathematics can be employed for the purpose of determining the relation of equivalence between the cause and the effect. "For instance, the cause of the movement of one ball propelled by impact, is the movement of another, which loses just as much movement as the first one receives," but soon cause and effect leaps beyond the sphere of mathematics, as when we consider the seed as the cause and the tree as the effect. "Things change as soon as we begin to ascend the scale of phenomena. Heat considered as cause, and expansion, liquefaction, volatilization or crystallization, as effects, are not homogeneous;

therefore their causal connection is not intelligible. The comprehensibility of causality has diminished: what a lower degree of heat caused to liquefy, a higher degree makes evaporate: that which crystallizes with less heat, melts when the heat is augmented. Warmth softens wax and hardens clay; light whitens wax and blackens chloride of silver."—"Here all similarity between cause and effect at once vanishes; causality becomes shrouded in a thick veil, which men like Davy, Faraday and Ampère have strenuously endeavored to lift." What, then, is the meaning of cause and effect after it has left the sphere of mathematics? It is a motive in contrasted action. The cause is distinguished from the effect because the cause has preceded the effect in time. Secondly, a phenomenon in space is observed, different in the effect than that which existed in the cause. Causality then is a lesser contrast of time and space and nothing more. The reason one cause produces one given effect, and another cause another effect, is due to the different motives, but the form which we call causality is always the same, it is the union of time and space; a lesser contrast of time and space made evident by the changes in matter.

The Will employs many other contrasts of course, to which the term cause and effect does not apply; no one refers to white as the cause of black just because they are contrasts. In cause and effect, there is a succession in time from the cause to the effect and a difference in space.

From the point of view of the Will there is no reason why that given "cause" should produce that given "effect"; why, for instance, heat should expand and cold should contract. There is no

explanation why a given motive should produce just this phenomenon and no other. We can only say that this is how it has been, is now, and we believe that the same will repeat itself. If we were accustomed to seeing phenomena defying the laws of gravitation we would soon find a "cause" for that. If water did not act as a wet fluid we would soon become accustomed to its new "effect." This explains how it is possible for the Will to arrange itself in a superstate where it can employ a new causality, new contrasts, to which we are unaccustomed. The path of the Will is whim! We can only say that the Will to Beauty has chosen this course as a means whereby it can mount, and that the course it pursues is marked by contrasted action. In a lower or higher key other phenomena would have appeared. The artist employs given values because they help to construct. Likewise the reason and consequence of logic, of the principle of sufficient reason within us, the mind, is only a contrast traced to a motive the same as the contrasts of our objective environment. It is not an explanation of things it changes with the motive. To a child everything is new; the sequences that to us are inevitable is acquired by the child only through experience. It credits all fairy stories as truths; and yet the child is not without a sense of sufficient reason. Any explanation is sufficient as long as its sense of causality is satisfied. We are the same. That reason is "true" which corresponds with the realism of the universe.

The Post-Nietzschean Drift

(Detail to the Mistakes of Nietzsche, p. 131)

In the "Fourfold Root of the Principle of Sufficient Reason" Schopenhauer defines a struc-

ture which the Will employs for attaining reality. First there is the relation of subject to object, then there are the forms of time, space and causality. The subject receives the data of the senses and then proceeds to its cause "as a body having this or that shape moving in this or that direction." "If time were the only form of these representations, there could be no coexistence—it depends for its completion upon the representation of space; because in mere time all things follow one another, and in mere space all things are side by side; it is accordingly only by the combination of time and space that the representation of coexistence arises. On the other hand, were space the sole form of this class of representations, there would be no change; for change or alteration is succession of states, and succession is possible only in time." It is not necessary to consider here the various classes of the principle of sufficient reason which Schopenhauer enumerates. The reflective reader who loves detail should go direct to "The Fourfold Root." He will see for himself that it all reduces itself to contrasts traced to a motive. It does not matter that Schopenhauer believes like Kant that time, space and causality are *à priori,* he has just the same, defined the forms without which the Will could not produce a phenomenon. Schopenhauer then distinguishes between Will and Idea. The world as Idea is known by its causal relations (contrasts) while the world as Will is known immediately (by the senses). Schopenhauer has defined a sufficiently clear structure, but Nietzsche became nebulous because he could not improve, because he could not discover *contrasts* as the basis underlying this structure and all possible

structures. It is true that Schopenhauer was confused by the "Platonic Ideas" a world of pure and changeless being. True to his pessimism he could not ascribe the emotion of beauty to a Will whose "phenomena" bring sorrow and death to man. In this and in this alone Nietzsche was clearer. Nietzsche placed æsthetic emotion as well as the senses in the Will. Nietzsche also saw that "phenomena" and "appearance" is all the reality there is. There is no real world, no changeless being. Everything is imagery. Schopenhauer was still influenced by Kant; he speaks of that which lies outside the relations of subject and object, outside of time and space and the various forms of the principle of sufficient reason. This of course is abstraction. The Will realizes itself in reality when it produces a form, a contrast, and not before. There is nothing "outside of time and space."

Schopenhauer's work was incomplete, but Nietzsche in all his cleverness could not discover that which would complete it, i.e., sharp and lesser contrasts traced to a motive. Even the Will to Power as the central reality is not an improvement on Schopenhauer's pessimistic Will to Live. It is only an opposite point of view, but it is the weaker viewpoint of the two. In a world where sorrow offsets every pleasure, and where everything ends in death and annihilation, the momentary exhuberance of power is a jest. Schopenhauer is very profound and not to be outdone by cleverness. Read the section on "The vanity and suffering of life" for example, Vol. 3, World as Will and Idea. "Awakened to life out of the night of unconsciousness the Will finds itself an individual in an endless and boundless

world, among innumerable individuals, all striving, suffering, erring; and as if through a troubled dream it hurries back to its old unconsciousness. . . . For the most part nothing more than the bare maintenance of this existence itself, extorted day by day with unceasing trouble and constant care in the conflict with want, and with death in the prospect. . . . The enchantment of distance shows us paradises which vanish like optical illusions when we have allowed ourselves to be mocked by them." The last applies to none more than to those who seek power and dominion over their fellow men.

But to return to the construction which the Will must employ for assuming reality. We have seen what a mess Nietzsche makes of time and space (time with an infinite past, and finite spherical space) the worst possible mixup; "I believe in absolute space as the basis of force and I believe the latter to be limited and formed. Time, eternal." Vol. 2, Will to Power, p. 427; and such nonsense as this: Ibid., p. 53, "The *form* of space must be the cause of the eternal movement." Incipient insanity is all one can say to this; it is only paralleled by Einstein's theory that force is a property of space, a result of the changing curvature of space, "Das Relativitäsprinzip," Teubner, Leipzig, pp. 53, 74, 76. Let us now see what Nietzsche makes of the relation of subject and object, of causality, and the other contrasts without which there can be no reality: Truth, Nietzsche tells us, is a necessary illusion; this world is not a real world; it is we that make it real; our needs interpret reality. There is no cause and effect, there is no subject and object, there is only the Will which seeks expression and the means it

employs are false. We are obliged to delude ourselves in order to exist. Logic is not truth; its explanations do not explain; it is only an attempt to establish our prejudices, an attempt to gain power, to make the world more suitable to us. Neither does the world of science hold any final truth. For convenience sake the physicist creates the atom. Equally uncertain are the "laws" which matter is supposed to obey. The Will to Power in its struggle for ascendancy has brought these "laws" into evidence, but in these "laws" we have not yet touched a finality; the fact that they repeat themselves is no guaranty for them as absolute. Who knows but the Will may have in store other interpretations. They are all phenomena, appearance, a serviceable delusion. There is no world of absolute Being; "as bloom belongs to the apple so does falsehood belong to life." Truth is that kind of error without which a definite type of human beings could not live. If truth clashes with the requirements of life, why may not the requirements of life have precedence? Why may not illusions remain (the seed for Pragmatism)? Furthermore Nietzsche tells us that when this world illusion is reduced to mathematical terms we are then further away from truth. Mechanist interpretations apply only to inferior states, to states where the spirit of the Will is absent. All that we are sure of is force; power seeking to mount.

All this is very excellent indeed if one knows how to take it. It is really marvelous. Nietzsche advanced more evidence than any other philosopher for the possibility of an after life; not a "real world," not a world of static being, but a world of appearance and delusion, the same as

this is a world of appearance and delusion, and yet a world where the Will may strike a balance.

All this is very excellent when one knows that contrasted action traced to a motive is the meaning of all the present forms; otherwise it becomes pathetic; so much effort to show that the world is delusion without once hitting upon that without which even delusion is impossible. The artist can not produce an image, a delusion, without resorting to contrasts. I do not wish to overestimate art; but art has a definite structure which is valuable to the philosopher. When Nietzsche gives time an infinite past he destroys the universe as an organism and makes of it a thing without aim; with finite spherical space he makes the universe impossible, but when he destroys the forms of the principle of sufficient reason which Schopenhauer has outlined without substituting contrasts, he adds to the confusion. The following may be poetic but all error can be made to sound well in poetry:

"O hazard that is the oldest nobility in the world; that gave I back to all things; I emancipated them from bondage under purpose.

"This freedom and celestial serenity did I put like an azure bell above all things, when I taught that over them and through them, no eternal will willeth.

"This wantonness and folly did I put in place of that will, when I taught that 'In everything there is one thing impossible—rationality.' "

It only paves the way for Bergsonism. Bergsonian philosophy is the most audacious, the most brazen-faced fraud. There is no excuse for it after Schopenhauer and Nietzsche. It is vacancy built around the weakness of Nietzsche and no

more. And this weakness of Nietzsche as I have pointed out consists in the breaking down of the forms which Schopenhauer has built up without knowing that "contrast" is the meaning behind these forms. The whole trend of modern post-Nietzschean philosophy has been to destroy time and space as contrasts and to confuse them, to make a medley of them, to make time like space and space like time. It is evident in Professor Alexander's Space-Time or Time-Space, in Professor Whitehead's fourth dimensional geometry, and in Professor Einstein's Principle of Relativity. With Professor Bergson serial time is a kind of space; this spatial time is unreal; real time being duration. Let us examine into the weakness of this: Every motive, every "quality," must have a contrast; it is only in this way that it is distinguished as reality; without the contrast it is unreal, it is nonexistent, for it does not take form. When perceived as a quality (a motive as I call it) by the senses, the contrasts are for the time being not evident; in the next instant the principle of sufficient reason appears, and that which appeared as a motive appears now from the point of view of contrasts. All reality is a continuous shifting from contrast to motive and from motive to contrast. That very same thing which appeared as a motive can appear as a contrast. Time, viewed as a quality, appears as duration; viewed as a contrast it is the contrast of space. You can not have formless "intuition," disembodied "spirit" and "soul." It is the form which gives reality; and the form does not exist without contrasts. If you destroy the contrasts in one place you must replace it somewheres. Supposing you choose to destroy time and space

as contrasts, where else do you replace other contrasts? You might view space as a quality and call it an infinity, but in order to be the reality, space; it must have time, as a juxtaposed opposition.

Time and space are irreconcilable antinomies to the professional philosophers. Not knowing the secret (contrasts) they are obliged to make a medley of them, by means of mathematics or any other means available. Says Bergson in "Time and Free Will," pp. 98-99: "We may therefore surmise that time, conceived under the form of a homogeneous medium, is some spurious concept, due to the trespassing of the idea of space upon the field of pure consciousness. At any rate we cannot finally admit two forms of the homogeneous, time and space, without first seeking whether one of them cannot be reduced to the other." They prefer to destroy time; space is too evident, but the intermittance of negative and positive is what constitutes contrasted action. And space—that is only the boundary that matter and the multiplicity of matter strikes against and forms an edge. "Spirit" must be something soft and nebulous. Indecision everywhere; no subject; no object; space an empty medium; time a kind of space; matter a flux. "When we pass from pure perception to memory," says Bergson in "Matter and Memory," "we definitely abandon matter for spirit." States of consciousness, according to Bergson, "permeate one another, and in the simplest of them the soul can be reflected." That is how you arrive to free will. One often hears people speak of Bergson's philosophy as a philosophy for artists. One wonders what kind of art and artists. Art rests upon form, upon

matter, upon contrasts, the impressionist indecision of the artist rests upon a sharp edge. One can see in Whistler an edge where decision is necessary, defined and sharp. The sharp edge is the privilege of vision; but weaklings make a medley of everything. This stuff of Bergson's is like so much weak and motiveless memory work. The way he flits in "Creative Evolution" from the nature of "spirit" to bugs and microbes, gives the appearance of great learning, of a detail that comes in contact with reality, but it is only a spurious detail; it is employed for filling in; an old trick of the shallow.

About the only thing that Bergson does define is the difference between intellect and intuition, but this is no longer a holiday thought after Schopenhauer and Nietzsche. The difference between the world as Will and the world as Idea has been defined by Schopenhauer. I cannot see how a man can go on as if they never existed; and yet I find no mention of either of them in "Creative Evolution," "Matter and Memory" and "Time and Free Will."

This difference between intuition and intellect is what Bergson depends on for the purpose of proving the existence of "spirit." I wish to enter into greater detail on this particular point for the purpose of unmaking this "spirit": The thing called intuition is a motive, the same as electricity is a motive. The motive of the universe finally seeks beauty (by the term beauty, I mean emotion without sorrow), but there is nothing "spiritual" about it, if by "spirit" we mean freedom from matter as Bergson does. *The emotion lives in matter and in form.* Spirit and matter are the contrasts of a non-real interpretation. Every-

thing is matter; i.e., contrasted action. Tangible matter is a concentrated center for the subject. The mind amplifies tangible matter by means of imagery. The mind must turn to matter for strength. The mind's imagery cannot continue indefinitely without coming to a stop, any more than matter can continue without coming to a boundary. You do not attain to freedom by going from matter to memory; contrasted action rules everything that has form, and that which is formless is nothing. If the motive did not have contrasted action to distinguish it, it would not be known as a motive. If the motive did not have a motive of an opposite nature to contrast it, it could not be known; it would be nothing. The motive of the universe is not a "spirit," a "thing in itself" outside of manifestation; it assumes reality only as it spreads itself out in the forms it evolves; it waits for the attainment of its perfection until it has completed its course in time and its growth in space. Before it has perfectly realized itself in form, it is only an intention. At the base of its construction it expresses itself as force, at the climax as human emotion. Force becomes involved, but it always remains a complex of contrast and motive; the loftiest emotion depends intermittedly upon the imagery of the intellect, which in turn rests upon matter. The artist bases himself upon the realism of form, of color and sound. The lover, upon the beauty and form of sex, which he may augment by the imagery of the intellect. The man or woman of profound religious-poetic emotion create for themselves an appropriate imagery. An imagery of form or sound. In them, as contrasted egos, or in the relation of subject to object, the

unconscious Will has found form. Why urge "spirit" and "intuition" when everything is an intermittence of motive and contrasts? Why "freedom in the spirit" when the ego is helpless?

"Consciousness or supra-consciousness," says Bergson, "is at the origin of life. Consciousness or supra-consciousness, is the name for the rocket whose extinguished fragments fall back as matter." From what has been said before it should be clear to us what consciousness means. Consciousness is tangible matter in reflection. The "mind" mirrors the matter of our environment. The Will employs the mind for the purpose of amplifying the imagery around us.

Everything is imagery. The mind creates an image that is not immediately present and in this way the will attains to subtler realization. The landscape that surrounds us is a concentrated center; otherwise it is an image, extended in space and fleeting in time. Consciousness is possible only in an ego, a subject for an object. In the conscious ego the Will finds form and completion. And yet Bergson speaks of his vague and formless being the *Elan Vital* as super-conscious. Why place consciousness at the inception? The Will of Schopenhauer is sufficient. After human speculation has attained a sound basis in Schopenhauer and Nietzsche we are dexteriously asked to turn back to a conscious God, to permit the theologian further speculation. To the formless Being of Plato, to a "thing in itself" outside of manifestation. But every agnostic from the doubting Thomas to Robert Ingersoll can now ask: If God is a mind why does He bring such terrible sorrows upon His creatures? Instead of the arbitrary God of the past, we are given a God who

has artistic inclinations. The *Elan Vital* is the need for creation. He, She or It needed exercise, and as a result of this we are burnt in fires, buried alive in earthquakes, and hurled about in cyclones.

Matter is where the *Elan Vital* stopped. He pushed it while exercising his creative propensity and now it goes on of its own accord; and of course now that it does go on helter-skelter he cannot be held responsible. It is the helter-skelter which gives us free-will, so precious to theology. We are loaded with matter which is too bad, but we have the vista of an endless evolution. After the Will has struggled to evolve form, the subject and object and the contrast of sex, we have the prospect of returning to "spirit."

After Bergson, a new idealism is ushered in. The university philosopher can now ply his trade without conflicting with the preacher or the donor of the college whom "God has helped." Mind becomes the "thing in itself" over again as it did with Hegel, and the Will of Schopenhauer is relegated to the psychologist. It is time to draw the lines, to call a halt as Schopenhauer has halted the post-Kantian drift. The sincere student of philosophy should waste no time with university philosophy, but should study for himself the sources which I have indicated and which I am about to recapitulate. Schopenhauer has given this warning to the sincere student years ago and it is just as important now. Mediocrity is ever the same; they always employ erudition to cover the superficial, but it is better to have a clear and profound vision and to let the detail wait.

I have thus far employed the philosophies of Schopenhauer and Nietzsche toward a new world view. The following is my interpretation of the

direction toward which they pointed: To be able to see in the clashing forces of the universe only so much light and shade, only material out of which a work of art will be formed, robbed of all fury when completed, that is all there is to philosophy. Because the human being and his mind are a part of the work of art which the Will seeks to complete, he fails to recognize the process which he himself employs when he interprets life's reality into emotion upon a stage, or translates the landscape into a poetic mood. He is confused by the noise and fury in the process of creation around him. The philosopher is like an artist; he paints an impression, he is based on reality, when he begins to idealize he is like the artist that paints from memory, he produces a valueless thing that can only serve the romanticism of the church.

The conclusions of Schopenhauer and Nietzsche are based on incomplete evidence, all the data not yet gathered, but they were both based on reality; sorrow, and the clash of power, are the two most evident facts about us. An incomplete philosophy based on realism, is better than the hasty idealism the God and immortality of spirit-and-matter philosophers. Spirit and matter, it must be repeated, are the contrasts of a non-real interpretation. Schopenhauer and Nietzsche, though faithful to reality, did not have the benefit of the conclusions of the most modern astronomy (Wallace's "Man's Place in the Universe"). To believe that life may exist on millions of other planets is most confusing. Astronomy becomes rational and simple now. All astronomy reduces itself to a motive in contrasted action, and to radiation from a center and the effort at concen-

tration into a center. First our solar cluster in the approximate center of the Galactic Circle (see pp. 67-68), then the sun becomes the center; after that the earth becomes the gravitational center. When the conscious ego appears, he becomes the center of the horizon. In the superstate the ego becomes the artist-creator of his horizon. The process of concentration is then complete. In astronomy mechanism is most evident. It is only in the planetary landscape with the conscious subject as center, that motive and contrast becomes complex.

Then Schopenhauer and Nietzsche never thought of investigating psychic phenomena—or they had no opportunity. Until now, the people who investigated "spiritist" phenomena, were either scientists who put no interpretation on the phenomena observed, or else religious people who necessarily put religion into every mystery. The former, people like Lombroso, Sir William Crookes and others, have done a great deal of good in that they have unveiled a sphere of activity that has the challenge of reality to it. The religious spiritualists are a disgrace of course; but one who loves realism and has the daring, should not be discouraged from following that realism, even though it becomes necessary to pursue it in a dark séance room dominated by simpletons.

But that which had the worst effect on the philosophies of Schopenhauer and Nietzsche, was due to the confusion of the nature of time and space with mathematics. Mathematics, as I have explained before, can only be applied after the contrasts are produced. A world of sorrow with infinite time behind it is a world without hope.

Pessimism becomes the only interpretation possible. Philosophers were not artists enough to conceive that the universe is a work of art seeking completion by means of contrasted action. Nietzsche's great talent had no data upon which to base and build itself. The realist philosopher like the artist must have form. Time with an infinite past on the one hand, death on the other; he was driven to eternal recurrence and insanity. His exaltation of power is a conclusion based on insufficient data. "To require of strength," says Nietzsche, "that it should not express itself as strength, that it should not be a wish to overpower, a wish to overthrow, a wish to become master, a thirst for enemies and antagonisms and triumphs, is just as absurd as to require of weakness that it should express itself as strength." Yet that is the very thing that the superplane of art accomplishes. In a universe where all reality is reducible to force, the rasping of power is evidence of an incomplete condition. The antagonism of opposites is a light and shade that has not yet culminated in æsthetic balance. All power seeks to exhaust itself into a harmony where it is no longer evident as power. When the Will attains to emotion without sorrow to oneself or others, the rasping of power becomes the balance of opposites; it might then be mistaken for weakness. Every expression of crude power creates an opposition until that balance is attained. If we could imagine a work of art forged out of a roaring furnace of power instead of the contrasts of color or sound, we would have a good example of the nature of our universe.

Asceticism had its meaning; a profounder meaning than the display of power. Man was

forced to explain his suffering. Instead of seeing in the world around him a motive incomplete, he interpreted nature's antagonism towards him as proof to him—because of his humility—that he was a sinner. How could he know that he alone was the god of the universe? And so he willed to suffer the more that he might expiate, and in the sorrow of that expiation, the Will that seeks emotion, found an outlet and gave him peace. That an opposite mode of expression appeared (the esthology of power, wealth and the passions) is only due to the light and shade which nature requires to produce form. It is natural that after many centuries of one order of values, i.e., asceticism and humility, a philosopher should appear that would affirm the "master morality" with a counterbalancing fanaticism. Nietzsche's affirmation of power does not end the clash of opposites. One can readily see that had the Nietzschean "virtues" been practiced for too long a time, a reaction would become necessary; if for no other reason than in order to keep the supermen "who love peace only as a means to new wars—and the short peace more than the long," from exterminating each other. Nietzsche is only taking his place in the old clash of opposites. He had no idea that the clash of opposites could be translated to the concordance of contrasts. He upholds the most primitive clash of power that the race has exhausted in its most unsophisticated and romantic period. The more effective power becomes the less romance, as the world war waged by means of machinery well testifies. Even the contrast of the sexes implies a clash to Nietzsche.

There is an external romanticist order of beauty, it is true, which is productive of as much

sorrow as war and competition. A rational social order is necessary in order to nullify these lower strata of "power." The profound man and woman attain to great happiness just because they are opposites. *That which produces a clash in the state of power, is a harmony in the state of art.* Neither asceticism nor "power" is a solution. But inasmuch as the philosophy of power is an immoral philosophy, it contributes towards the true order of immorality of the future; the immorality of a perfect social order, the beyond-good-and-evil of the state of art. "In every ascetic morality," says Nietzsche, "man worships one part of himself as God, and is therefore obliged to diabolize the other parts." Of course Nietzsche's philosophy of power does not live up to that. This is deserving of a profounder interpretation. Nietzsche could not conceive of a state of art where the "evil" in man could have its play as "color quality," much less an after death state of beyond good and evil. The after-death state is confused with antropomorphism, with the morality that man has adopted under economic stress and fear, and with immateriality in general.

What are goodness, pity, politeness and all the other virtues? They are "color quality" and nothing else; the same as the qualities that are called "evil" are valuable as "color quality" in a state of art. They are a necessary light and shade, an iridescence that gives interest. When these qualities are actually *used,* when they are employed as factors in social combat, or preached as remedies for an imperfect condition, it is then that they appear in the form of clash. When they are used and misused to such an extent as

to become hereditary traits, we have saints and criminals. The effort and insistence upon the qualities called "good," brings out "evil" all the more; this must go on until they are both able to find expression as interesting opposites in a well ordered social system. These lines of Nietzsche are very fitting, although to him they had a different meaning: "All things are baptized at the font of eternity and beyond good and evil; good and evil themselves, however, are but fugitive shadows and damp afflictions and passing clouds." A mechanist nether structure such as socialism is necessary to permit a condition of beyond good and evil; for, while socialism destroys the various forms of romanticism that flourish under monarchial and capitalist orders, it offers a rational base for a state of art. The actor in order to interpret life must be away from the turmoil of life. Life holds only the raw materials, to enter it is to lose oneself in its sordidness. The interpretation of the artist makes life more real; and the reason for this is that the profound dramatist and poet selects those values out of real life which hold interest and emotion, and interest and emotion is life's reality. All the interesting romanticism of the monarchial and capitalist state is based on invisible injustice and imperfection, but a state of art is a stage where they have emotional value only. This point has been missed by Nietzsche and by other opponents of economic equality. Nietzsche was right, however, to the extent that our present arrangement of ethics, morality and religion does not permit the "evil," the "sin," the devilry, shrewdness and power that may be raised to humor, to find outlet. "The cancer germ of sin,

for instance: the church was the first to enrich mankind with that misery." "The notion of guilt and punishment the whole moral order of the universe including the doctrine of 'grace,' of 'salvation,' and of 'forgiveness.' A beyond as the will to deny all reality—the cross as a trade mark—against health, beauty and intellect." To that extent Nietzsche was right; and he was so convinced of his position that he went to the opposite extreme.

The unsophisticated may wonder why there should be any need for giving the "sin" and "evil" in man outlet at all. Why not always "goodness"? The answer is: Nature demands these contrasts. Contrast is reality. One might as well wish to abolish the contrast of sex or day and night. The "virtuous" get even with society. The honest, the charitable, the polite, leave an invisible trail of human sorrow which sustains them in their virtuous propensities. There is an invisible despotism of brokers, rent collectors and profit makers. A seething inferno of lawyers, judges, politicians and preachers. The individual is innocent and helpless of course, but their virtue is a sham just the same. While they sing their hymns or exchange their politeness, their business, or whatever their irrational arrangement may be, which they sanction and sustain, retaliates itself upon the social organism. This goes on until all the contrasted energy is spent. How else can reality take form? Under a rational arrangement preaching "evil" would bring better results than preaching "good" does now. The ego lives by an unconscious impetus. What he calls his "free will" is only the activity of a healthy organism. His mind "tires" of one mode of activity, he

"prefers" a variation because the Will which dominates the action of his mind demands that variation, as it demands the contrasts of the seasons in his objective environment. When his energy has exhausted itself he must go to sleep. His faculties are as free as the gear wheels of a machine are free when there is no rasping of the power. Religion's insistence upon free will is a means of fixing blame upon the poor subject. God of course must not be blamed. Religion adopts a fictitious causality. The lightning stroke and the earthquake are our sins. Religion is an emotional interpretation that does come in contact with reality. God, when there is no God. Soul and spirit when there is no such a thing; and everlasting life is employed as a means for negating reality here. A means for "blaspheming the earth." "I conjure you, my brethren," says Nietzsche, "remain true to the earth and believe not those who speak to you of superearthly hopes." The period of emotion is interpreted by the religious as "the presence of God," as if atheists could not have similar emotions. It is regarded as "spirit," as if materialists were without feeling. Or else it is interpreted into morality; after this emotion not to drink, smoke or cohabit. The mind seeks occupation after a period of emotion as a contrasted mode of activity. And the mind is just as well satisfied with a fictitious causality, a fictitious reason and consequence, as long as it has its turn. Poets are like penitent sinners, they are able to distill their most "spiritual emotions" after a little unrestrained living. It is better then, because of the reaction. If they are not fools they turn this period of "inspiration" into creative production. They impute it to the mauve and

gold of the landscape, the hum and lull at sunset. With the religious it turns to self chastisement, to the fabrication of formless spirit, an impossible God, and an idealistic heaven. The artist is a materialist; in the only way that materialism is possible, i.e., that everything is an image, an effect of light in space and fleeting with time, with solid matter at the point of tangible contact. Schopenhauer and Nietzsche have initiated a philosophy of materialism. Schopenhauer was misled of course by the Kantian Idealism, and Nietzsche could not understand that even "the process of falsification," *that even imagery must have a rational construction.* Contrasts are the secret. The post-Nietzschean philosophy is out of date now. It belongs in the dark ages. We have such speculations as a God with a mind, who does not choose to know everything that goes on in his universe. He reserves free-will for himself. He has omniscience and omnipotence but he does not choose to exercise it. When his children are burning in a fire God chooses to look away. Spinoza's God who enters into all the imperfections of the world would be an improvement on this. Then there is Pragmatism, which is not a philosophy at all, but a bad excuse for philosophizing.

There is far more for the sincere student in Oscar Wilde's "Intentions," than in the whole of post-Nietzschean philosophy. Wilde to be sure was not a philosopher and "Intentions" is full of weak points, but we must content ourselves with what we can find: "All that I desire to point out," says Wilde, "is the general principle that Life imitates Art far more than Art imitates Life, and I feel sure that if you think seriously about

it you will find that it is true. Life holds the mirror up to Art, and either reproduces some strange type imagined by painter or sculptor, or realizes in fact what has been dreamed in fiction. Scientifically speaking, the basis of life—the energy of life, as Aristotle would call it—is simply the desire for expression, and Art is always presenting various forms through which this expression can be attained." And further, "C. The theory is certainly a very curious one, but to make it complete you must show that Nature, no less than Life, is an imitation of Art. Are you prepared to prove that? V. My dear fellow, I am prepared to prove anything. C. Nature follows the landscape painter, then, and takes her effects from him? V. Certainly. Where if not from the Impressionists, do we get those wonderful brown fogs that come creeping down our streets, blurring the gas-lamps and changing the houses into monstrous shadows? To whom, if not to them and their master, do we owe the lovely silver mists that brood over our river, and turn to faint forms and fading grace curved bridge and swaying barge? The extraordinary change that has taken place in the climate of London during the last ten years is entirely due to a particular school of Art. You smile. Consider the matter from a scientific or a metaphysical point of view, and you will find that I am right. For what is Nature? Nature is no great mother who has borne us. She is our creation. It is in our brain that she quickens to life. Things are because we see them, and what we see, and how we see it, depends on the Arts that have influenced us. To look at a thing is very different from seeing a thing. One does not see anything until one sees

its beauty. Then and then only does it come into existence." This is more than clever dialogue. It shows how a superstate of art is possible; that unconscious nature finally realizes itself in an ego that selects and creates. Wilde is perfectly justified in regarding spiritist phenomena as depressing, sordid and tedious. We can only say that "it has at least the minor merit of being true."

Finally, the future student of philosophy should have temperament and vision, the artist's vision in ensemble. The mind that is not impelled by temperament stops at narrow boundaries, at photographic detail, they waste their learning upon unworthy themes, their conclusions are mediocre. Philosophy will soon be taken out of the hands of the university professor. It belongs to the intellectual artist.

Everything Is Imagery

(Detail to the Mind the Amplifier, p. 133)

"Behaviorism" is the name given to a psychological theory which declares that there is no "mind" and no imagery. Thinking is identical with muscular action, according to the behaviorist doctrine; "the laryngeal, tongue and speech muscles generally." This is just as inaccurate as to say that there is such a thing as "mind stuff," that "mind is the thing in itself," that mind is an independent substance. The mind's imagery is an amplification of the imagery of our actual environment. Our body is a center. There is a continuous flow from the center and a return to it. (See Preface to the Will in Chemistry.) The mind's images have form the same as matter has form. They exist in time and space. The mind is able to construct what is not immediately pres-

ent. The Will that created the ego in a landscape pushes onward and amplifies the environment. In this way the Will attains to subtler realization. In cases of obsession and in conditions of mediumship, the imagery of the mind's eye which under normal conditions is subdued, becomes so evident as to obscure the actual environment. They become opaque, and in cases of materialization they become tangible. The same with sound. The imagery of sound normally subdued, assumes an unnatural distinctness, until at times the organs of speech are forced to pronounce phrases and sentences against the person's will. The ego is then decentralized. We can only say that there is no mind in the sense that what we call mind is only an amplification of our immediate environment. Reflection is a word that well describes the mind. The mind is a mirror. Otherwise there is no final reality anywhere. Our tangible environment is also an image, extended in space and changing in time. It has a more ponderous duration, the same as the center of a wheel has a slower motion than the circumference. Neither can we find an ultimate reality in the ego. The ego, his senses and faculties, has meaning only because he is the subject of the object around him. It is another form of contrasted action.

In the dream state the ego is also decentralized. The error of Behaviorism is the error of old-fashioned materialism. There is nothing static. Wherever we turn we find a motive in contrasted action. Static matter and free spirit are both of fabulous existence. If we agree to call the tangible concentrated center "Matter," the rest, hearing, seeing and the minds reflection, are variations of matter. Concentration into a center

is the means which nature employs for producing the illusion of ultimate reality. Otherwise it is all cinematographic. A delusion of form based on contrasts.

The Book Mark

The most important point in Schopenhauer's philosophy is his discovery that causality (contrasted action) stops with the Will. Although he repeats this many times, his successors seem to disregard it. In order to keep this before the reader I thought it advisable to have the following book mark:

Reasoning from cause to effect and from effect to cause leads the mind to infinity. There can not be a "first cause" for that would be the "effect" of a previous "cause." The mind is, therefore, led on to infinity. *This infinity is the motive.*

The motive appears infinite to the mind which judges by contrasts.

The motive can be felt by the senses and emotions only. The mind sees in it mystery and infinity. When the motive appears, contrasts disappear. All contrasts are traced to the motive and from the motive; the same as the negative and positive wires of electricity are traced to the dynamo (the motive) or the electric light (the motive).

There is nothing but the motive (the Will) and the contrasts.

The contrast time and space is traced to the motive the same as the contrast cause and effect. It must not be drawn out into an infinite past.

It is important to understand this.

* * *

By The Will to Beauty I mean profound emotion without sorrow.

THE WILL TO BEAUTY

Detail to the Third Edition

Foreword to Learned Professors on That Which Is and Yet Is Not

Let me give you a lesson in impressionism. In order to be an impressionist, you half close your eyes that you may take in the desired field of vision; you forget that there is a world of absolute reality and you paint *appearance* only. If you do this you will have a work of art. But this is not easy. Why? Because you are likely to assume that which you believe in advance should be there, or you are likely to view with analytic vision. How comes it that poetry hovers in the unprejudiced appearance, and the more you analyze the less you find?

Let us take a day off my children, for you are all children when it comes to vision, and put aside your teleology and your mathematics, your "absolute mind" and your absolute in matter and let us apply ourselves to unprejudiced vision in realism. "Matter" does not exist. The atom and molecule as an ultimate something is a fiction. It has been reduced to negative and positive force. Did anybody succeed in isolating the one side of magnet without the opposite coming along? Try this as your first experiment in impressionism. "Mind" does not exist. As your next experiment, try to isolate the responses from the stimuli in an organism. Says Dr. Watson: If you "grope in a laboratory to discover the 'images' that the introspective psychologist talks about" you will

find nothing but muscular processes. And this is very correct. Just as correct as the non-existence of "matter", although it takes us back to the time when oil paintings were examined with reading glasses. Did you ever hear the term "image" applied to sculpture? Yes my children. The flexor and extensor muscular action would be a sort of sculptural imagery no different than the inseparable negative and positive elections, would it not? Then there is a difference between "mind" and imagery? Everything that has form would be imagery; pictorial from a distance and sculptural to the touch, would it not? We are now making great progress from photographic imagery to interpretive imagery. Would you like to continue this, or would you rather go in search of the absolute and the unmanifested? Before we part company, however, put this down in your new copy books: Whenever force makes itself into two inseparable opposites, they form together what the French call *chateaux en espagne.* You may now go back to your dictionaries.

CONTRASTS TRACED TO A MOTIVE AS A THEORY OF STRUCTURE OR A THEORY OF KNOWLEDGE

(Detail to Central Doctrine, p. 53)

When the painter or sculptor paints and models a form, what means does he employ? Whether it be photographic prose or interpretation into poetry, whether it be a crude mass or the subtlety of human features there is only one process that he can resort to in all the diversity of structure; and that is the juxtaposition of opposites.

The process of art cannot be much different from the structural process of the rest of nature. For is not art a part of the rest? Let us then proceed from the evident and the known to the more complex and we shall see that the universe is only a more

ponderous work of art, and that the complexity arises only from the fact that we and our mind, which asks: "why" and answers itself with a "because", are a part of this ponderous work of art.

"Cause" and the "reason" for a thing does not explain anything. It merely indicates a structure. When the mind seeks a "cause" for an "effect" it receives no answer as to what the universe is in its totality. Cause and effect tells only the structure of empirical reality surrounding the questioner. In sounding the structure of the universe, the only answer the questioner ever receives is contrasts. And when asking "why" and while waiting for the "because", he implies that contrasts are all he can ask for.

The ego as the subject of the object surrounding him is also a contrast; and in viewing reality he sees nothing but structure that fits to his own make-up. He only suspects that the universe aims to be a work of art when he sees its totality. There is no ultimate, the sum total is the ultimate of existence, and the sum total is made up of delusions, of structures. The contrasts that flow out from a thing are the explanation of a thing. It makes no difference what contrasts they are. All contrasts equally explain reality. They need not be those termed cause and effect. For example: What explains electricity? The answer is: its contrast, its negative and positive wires. What is the cause of space? The answer is, time, its opposite. Whenever a motive in unconscious nature forms a contrast it does exactly as when the ego reasons. By whatever name we indicate nature's process it is the same; whether we call it action and reaction, light and shade or cause and effect. By whatever name the ego inquires into nature's process his question is always a structural question. His inquiry and explanation, his reason and consequence seek only a contrasted structure, and receive as answer a structure of contrasted opposites. When he employs his feelings instead of analysis, he is again contrasting the structure, for feeling and analysis are

opposites. This I call "contrasts traced to a motive," in other words, contrasts that end with an emotion in the subject. In the object, it is contrasts that end with the presentation of a quality. Contrasts that stop with the "thing in itself" in Kantian language.

It is correct in accordance with this interpretation of reality to ask, what is the cause of any given thing, and to give its contrasts as answer and explanation, or to indicate its emotional quality as its structural opposite. And this I consider an important point in structure, for structural reason stops when emotional quality begins, but the impressionist must see that they are opposites.

The materialist who reduces "matter" to action and reaction, has the truth as much as the idealist who finds only the contrast of subject and object. There is no matter and there is no mind. There is only force which has adopted these delusions for the purpose of producing an effect. The "conscious" ego is a part of the landscape; the center of its horizon. This circle of the horizon which follows the "conscious" ego wherever he goes is just as real as the landscape itself. It is a delusion, an image, a mirage in a desert. The landscape is force which has taken that form. The Will in the landscape has translated and interpreted its basic chemistry—its negative and positive electrons—into a synthetic picture. You cannot point to any part of the landscape and say that here is a "thing". Your very act of touching a solid "thing" is an effect. When solid touches solid there is "knowledge", and when mind sees a contrast there is "matter". The ego is the live spot of the landscape. Out of the center of its horizon a statue or image has grown. My eye would not be an eye if light did not make it its camera. Light does not know light, but when a ray of it enters a dark chamber and upon the black background of a retina, light becomes "known". Sound likewise has made itself an ear where it may gather upon a drum.

The tree rooted to the ground which gathers chemicals with its roots and interprets them into branches,

whose rise and droop show attraction and repulsion, is the "conscious" subject of the landscape that preceded man. The tree has contrasted moods as the moods of man. The egos, man and woman, are subjects of greater interpretation. They employ the tree into a more inclusive motive, as the bird that sings in its branches finds that they conform to its claw.

The moods of the landscape change and variate; not for a minute does it stand still. The fluctuation of light, a passing cloud, day and night and the seasons. All these factors do not permit a "thing" to remain a "thing". The azure atmosphere envelopes and subdues the rigid. A gust of wind, like a train of thought, rises to a crescendo and dies down again.

Out of every center in nature a meaning more subtle, distilled from its corolla and periphery, arises. As the flower guards the seed in its center, so the landscape gives birth and guards man. To the extent that he is a center of interpretation, to that extent is he "conscious".

But, says the idealist, is not this process too wonderful? I admit it is wonderful. Does it not imply a conscious creator, an intelligence "outside of time and space"?

My answer is this: When I ask for a motive force "outside" of the world, I am only giving evidence of the structure of my mind. My mind in seeking a "cause" for an "effect" asks for a contrasted structure, as it is incapable of asking for anything else. That pure force should have an evolutionary design, a transcendence whereby it is no longer brute force, but a thing of strange interest, like a green leaf, a flower or drop of water, all this is passing strange, but so it is, to our great surprise. Let me give you an instance. I see an automobile. "Where is the horse?" I ask. If the automobile could talk it would answer: "Your demand for the horse as the motive force only indicates that you are seeking a structure of cause for an effect."

To you it seems logical because you are not aware of the processes of your own mind. Permit me to tell you that your demand for a "cause" for the "effect", is only the demand for a contrast as white would seek black. This contrasted action is in the body of the automobile, (which is a very wonderful thing) this obviates the need of a horse.

"Man seeks the truth", says Nietzsche, "a world that does not contradict itself, that does not deceive, that does not change, a *real* world. Obviously, the will to truth is *merely* the longing for a *stable world*". The idealist seeks a God, but "God" in order to be a reality would have to be composed of parts contrasted.

God is a structural explanation to the idealist, but a child asks, what made God, which is a very sane structural demand. The idealist bemoans that reason reveals to him only phenomena that are "relational", but it is far more difficult to understand an existence that does not change, that is not composed of parts. In short, how can anything exist unless it is capable of producing an effect by the trick of juxtaposition. If such a God existed, he would be a structure to himself, he would need a landscape where his faculties may find response. The meaning of the world is not in a "changeless reality outside of time and space" but in its totality and completion rather.

The world is a tale that is only half told. We must wait and see what its aim of completion is like. We must discern with shrewdness its drift for a meaning not "outside". Observe the term "outside of space". It is *space* which gives meaning to such words as "inside" and "outside". It is like saying "before time". It is *time* which gives birth to "before" and "after". Religious idealism hastens to a deity outside of the world because it spares itself realist vision, perhaps the full data are not available. And as human emotion needs a structure upon which it may attach itself, it makes a complete fable out of incomplete data. Why should I be surprised at the structure of the world as I find it. I am a late comer.

If aeroplanes rise in space I say Amen. If they refuse to rise I say Amen too. As a realist I must not be surprised at anything. If force chooses to assume complex evolutions, to transmute itself from diffused fire-mist into a round ball, and then to alternate into day and night, and the dance of the seasons, I, the evolved subject, am very much surprised. I confess it is all magic to me. I see the male and the female. I trace our anatomical structure to the anatomical unit of lower animals, all subjects of the landscape before me. Only in man and woman I see great beauty or its possibility. I am content that there is a design, but the evolutionary path is marked with tragedy, with injustice, with the spite of the elements against human tenderness. Why overlook this and rush to a God of perfection, a spaceless changeless contradiction when evolution tells me, look further? That force should continue to transmute and transcend itself into qualities ever new and unlike its own beginning is wonderful enough. But who shall dictate to force its potency and to evolution its course? Not I, I am content to look.

The intellectual contortions of philosophers to make a complete system of incomplete data, resembles fortune telling more then reason. For while one affirms what the other denies, they all end with God and morality. As soon as you say God, you spare yourself all further trouble for synthetic vision and its interpretation. The contentions of our modern "realists" and idealists are over minor technicalities. No different then the oppositions of two capitalist political parties. The modern "realists" and idealists bring in deity and what goes with it, if not before creation then towards the end.*

They seek God, the unmanifested, but neglect to interpret the appearance. That is how "realism" cheats itself. The interpretation of vision, only that is true realism worthy of the impressionist philosopher.

* S. Alexander, "Space, Time and Deity."

The honest realist who does not wish to be beguiled into deity, can at least maintain his integrity with the evolutionists, with Darwin and Spencer. If he cannot interpret Spencer into a more inclusive vision he can at least abide with the "unknowable", and gain a world of information about the knowable.

The modern pragmatist thinks he has solved the problem of philosophy by substituting Spencer's "unknowable" with *a device for not knowing,* but God and religion he admits gratis. My pragmatic interpretation of religion is, that it serves for a while, and that the emotions of "sin" serve, for a while also. With the consent of a pragmatist, if I pleaded the "need" for "counter conversion"—since pragmatism is a question of what is workable—I may be granted plenary indulgence. "The new birth", says William James speaking of conversion and "counter conversion", "may be away from religion into incredulity, or it may be from moral scrupulosity into freedom and license." And since pragmatism is only a temporary interpretation we should, I suppose, ask permission to look when our philosophic vision becomes more inclusive.

Is not Pragmatism here playing the part of the King's Jester?

The pragmatist should receive credit, however, for having sensed that there is no ultimate. But this does not mean that the universe is not a structure.

We *must* go from day to night and we like to do so. That the juxtaposition of extension is a trick clever enough to have deceived the materialist into the belief of a positive reality is proof of its effectiveness. The juxtaposition of succession has been effective enough to make people believe that they have free will. The free will of the theologian would be enough to disorganize any structure. That philosophers, from time immemorial, went in search of an ultimate only shows what a naive animal the gods are amusing themselves with.

Nature contrasts itself at once in succession as well

as extension. This is confusing enough for the pragmatist to speak of "pluralism".

This of course began with the "process of falsification" of Nietzsche, as if the "process of falsification" could be anything else but structural light and shade. It only means that we are in the very inside of a work of art whose completion we have not yet witnessed. Because this work of art of which we are a part has not yet run its course in time. It is a work of art that has succession. This work of art is not laid out in front of us, and we independent spectators. We walk in the picture. And our "mind" is a structure equal with its "solidity". Time and space is the canvas. We are like a fly against a window pane.

We give the structure different names such as action and reaction, light and shade, subject and object, cause and effect, but all we do is to designate a structure which empirical realism adopts. And the structure does not exist which is not a juxtaposition of inseparable opposites. I need not tell you what matter is reduced to when chemistry is through with it. We consider ourselves independent subjects, but we are only the subjects of the landscape, and the forms of our "mind," *i.e.*, the forms of inquiry into the structure of the landscape, are an inheritance from its "matter" and "solidity."

There is neither "matter" nor "mind," there is only *structural form*. It is a sculptural picture that has succession as well as extension, and the creator of the picture is force indwelling in its forms. By means of succession and extension, force translates itself into a higher potency. It interprets and reinterprets its chemistry into a sensitive landscape. And by means of a subject that has grown out of the landscape it augments the value of the picture. When I say "how" is this possible, I am merely sounding my prison house with a measuring rod which it has bequeathed to me. When I rise in emotion to a God "outside," I merely exhibit the

augmented beauty of the structure. And the word "outside" rebounds against the walls of infinite space. Life is delusion which lasts long enough to receive popular consent. The landscape is a *mirage* in a desert waste in which the visionary is able to enter. Because this work of art is incomplete we suffer. The brute force which forms its basic elements breaks out and injures its most sensitive feature.

Schopenhauer reduced the Kantian categories *a priori* to time, space and causality. Why should space, time and causality be a *priori* forms of the mind? Because they correspond to greater and lesser contrasts, the basic forms of our present structure. Says Nietzsche, "That a belief, however useful it may be for the preservation of a species, has nothing to do with the truth may be seen from the fact that we *must* believe in time, space and motion, without feeling ourselves compelled to regard them as absolute realities." Time, space and motion are no more an ultimate of reality than black, white and grey halftones. What is an ultimate need of existence is the juxtaposition of opposites for the purpose of making an effect. We realists can no longer accept any *a priori*. Not after Darwin. The forms of the mind were derived from the object, whose existence in the line of evolution is prior to the subject. It is for this reason only that I consider Kant as the snare of Schopenhauer.

To the extent that Kant has called attention to this: that before using your "mind" which is an instrument for "knowing," you must *first examine the structure of your instrument*, to that extent Kant has done a great service for philosophy. But the "thing in itself," and the *"a priori"* were the most misleading factors in post Kantian philosophy. The "thing in itself" was turned into an absolute mind outside of the world, until Schopenhauer rescued it and placed it as the force which vivifies the forms, and even Schopenhauer was misled by it into the

nous, the "Platonic Ideas" ouside of manifestation. And as regards the *a priori*: *That transcendence which contrasts give to reality was duplicated by Kant with a subjective idealism.* This is the key to the situation. When this is understood it will unite Realism and Idealism. As soon as the contrast of subject and object was conceived the mistake of subjective idealism appeared. Subject and object is one contrast among many.

Were it not for the *a priori,* Schopenhauer might have been the greatest realist, a realist that not only tabulates but interprets reality. The forms of the "mind" are easily confused with the chaos of mathematics, which goes backwards and forwards to infinity. But time and space in the object are things of reality. They are not mathematics. They are things that give *succession* and *extension* to the landscape and all that is in it.

They are the base of the structure. As soon as time and space is put *a priori* in the "mind", they become infinite backwards and forwards like the numerals of mathematics. This was the great difficulty of Schopenhauer and Nietzsche. Or else the Kantian antinomies arise and we can not decide whether the universe had an infinite past or a beginning. When, however, we observe external reality we can see the contrast begin with the action of force without any mathematics associated with it; like the polarity of the magnet for example. We must look upon time and space like the negative and positive wires that begin from the dynamo. Like man and woman that begin at birth. We must learn to see force making contrasts with a naive vision which excludes the confusing infinity backwards and forwards, which is the nature of empty mathematics. Mathematics has a minor place in the structure, that is different. With an infinite past evolution loses its meaning, and the universe ceases to be a structure. An infinite future however gives immortality. Provided we can prove an after life. To me there is

absolutely no doubt of that. The universe is built solid. When the Will begins with time, it begins with immortality. The future infinite of time is shown by the immediate infinity of space. For they are only contrasts of each other. We can not ask what was "before" time appeared, because the "before" is a term which the appearance of time first gives meaning to.

But what is significant here, to return from digression, is that when the subjectivist analyzes the "mind" he finds forms of major and minor contrasts. When the empiricist examines the basic forms of the object, they are reducible to the same. When the chemist analyzes matter, they are reduced to negative and positive electrons. And when we look at ourselves, we find man and woman.

Contrast enters at once into the transcendence of the subjectivist, and is the rock bottom of the materialist. The universe is a three dimensioned cinematographic effect, with the spectator a part of the spectacle. Force is not only power. It is power with the possibility of transcendence. It is power with a meaning, and it exhibits its meaning when by continuous valuation and transvaluation it transmutes its primitive fury into emotional qualities. Matter is not matter, as soon as touch has released its solidity, it is the surface upon which light may play and shadow may brood. And mind can be the chisel's sharp edge which seeks out the structural planes. Nature might complete itself in the beauty of its landscapes, but out of the soil a new form arises. He tastes the fruit and drinks the water. In this way nature puts a new estimation upon itself, perhaps it over-estimates itself, since the new being is deluded by effects in order to bring emotion out of him. This potency of force to design and to play with its design, is neither matter nor mind, it is Will seeking form. When the structural form is not evident, it does not mean that it is not there. It only means that the Will is momentarily hiding its structural

contrasts beneath a quality which is also a contrast, even though it does not permit structural analysis. The resistance of touch means contrasts, and sight and hearing are forms of touch. The flexor and extensor muscular action, and stimuli and response are contrasts, but these may all be lost during a period of sympathy. By the relation of subject and object I do not mean a "knower" with a "mind" and a thing known in the Kantian sense. On page 139, I give my version of subject and object with the instance of a monkey whose four hands and long tail correspond to the branches of trees, and the giraffe whose tall legs and neck correspond to the trees upon which it feeds. And yet the idealist who sees in the world the movement of mind is not wrong by any means, if this is qualified as meaning structural selection. But this "mind" is not outside of the world. Neither is it able to attain to perfection immediately, but reverse structure marks its every effort. "Matter" is the base of structural imagery, and "knowing" is the play of imagery. The words "conscious" and "unconscious" have only relative meaning. We might if we wish, call the Will the conscious instigator, in the sense that it has evolutionary intention towards a design. And we may if we wish call the ego the helpless unconscious product. For even though the ego is the climax, he was never consulted. But as the Will loses itself in the forms it evolves, and the ego who receives the benefit of evolution, remains and talks, who else is there left to be "conscious". This interpretation of the world as structure and the play of imagery, as form built on opposites, is the magic key that will unite realism and idealism. When both abandon the search for an ultimate, of "matter" as an ultimate, and "mind" as an ultimate, the pictorial arts will teach them that the trick of juxtaposition is the old trick of creation. The idealist will not need to go outside of the world for an explanation, he will be satisfied with the poetry of appearances and the realist and materialist

will find that "matter", the clod, only leads to the poetry of appearances.

The contentions of philosophers, their opposite points of view, does not permit us to decide who has the truth, it only reveals to us that each is occupied with the opposite pole of realism when they do not differ about a fantasy. When Professor Alexander asserts that space-time is the ultimate reality, Professor Whitehead finds that events are the ultimate. But greater and lesser contrasts hold for both. One might write a volume on the contradiction of opposites throughout the history of philosophy, until with Voltaire we become "immersed with Thales in the water, of which his first principle consisted; after glowing before Empedocle's fire." Professor Alexander has the distinction of beginning the universe at the bottom of the ladder; but what a distortion of Schopenhauer, and to no earthly good. The "new realist" like the idealist must have his ultimate. In order to begin with an ultimate, he must unite space and time into space-time. And out of this ultimate substance the universe evolves until it attains to "Deity", or rather it never quite attains. The first question that a student of Schopenhauer would ask is: Why let space-time, out of its emptiness, evolve all these interesting *qualities,* to say nothing of the human being? Is it not more reasonable to let force transcend itself into *qualities,* to let "will" be the content, and space and time the forms?

When I make space and time the ultimate reality, I begin with a something that is as mysterious to me as fire or water, but when I say that time and space are the contrasts of a selective constructive Will, I explain in the only way that art can explain.

Then again, as a realist, how do you know that Deity is coming? This is not realism, this is supposition.

The new realist interpretation of consciousness is remarkably good without regarding Professor Alexander's particular interpretation *i.e.,* that mind does not differ from the other forms of reality. Knowl-

edge is not a relation between a subject that has a "mind" and an object that has no mind, it is a mode of energy between object and object. There can be no praise too high for this emancipated teaching.

Although it is incomplete, and as we shall see later when our argument has run its course, that it is only a necessary reaction to subjective idealism. This conflict of opposite views, must continue until philosophers are able to see that what we call "matter" is only structural form, the structural base of a work of art that has no ultimates in it. And, that there is no harm in giving the name "mind" to the overtones and amplification of structural imagery which accrues to the evolved subject. We shall see that this "mind" has a structural form of inquiry into the object, simply because subject and object are nature's trick of juxtaposition like any other contrast. And *that to show the contrasts of any work of art* is to explain it. There is no other *explanation.*

How the new realist, after leaving mind out of the evolutionary process, can adopt a God is strange indeed. Except, as some openly admit, to supply "a human need", to supply the appetite for Deity. After this it can no longer be said that "human consciousness implies *ipso facto* a source of consciousness". Realism is here to stay, and such an instance as Alexander only shows that the tide is turning. Our professors of philosophy are "good people" no doubt and above all are in possession of a very dexterous technique. But "human demand" is the factor that influences unconsciously. When one is surrounded from day to day with foot ball players that want "kulcha", with prospective clergymen who want a doctor's degree, with publishers who want "results", with capitalism anxious about conservation, what chance can there be for unprejudiced vision? And philosophy like art is not a question of dexterity but of *vision.* Truth may be stammered.

The philosopher should be guarded from all influences. One can see however why a religious conclu-

sion is necessary at present for the sake of its emotional outlet in the absence of other data. But the philosopher should not be burdened with supplying this demand, least of all the realist. There are religious souls beautiful in their unreason; but all that their sincerity indicates is a Will which seeks outlet in their fervor.

The true realism of Schopenhauer and Nietzsche, if we discount the influence of the Kantian subjectivism, does not lend itself towards the happy ending which people must have here and now. For that very reason it is the more valuable toward a philosophy of the future; a realism that takes nothing by supposition, but vision and the interpretation of vision.

Beginning evolution without a conscious God, as Professor Alexander does, has the great advantage of explaining evil. You cannot blame a Deity that has not yet arrived. But why Deity, the realist-impressionist-artist must ask? Why not the poetry of appearance? Also why seek an *ultimate* for reality, when all the reality that we observe around us has no trace of an ultimate about it, but is a product of juxtaposition? It is the mistake of preferring a "thing in itself" to phenomena, when phenomena is all we ever know and can know. Self transcending force or Will could not exist "in itself" as an "ultimate", it becomes real when it expresses itself as action and reaction, as negative and positive, as time and space that contradict and oppose each other not as time-space fused and united.

When you say that time and space are *basic contrasts,* it is different than saying they are the ultimate stuff out which reality is made.

The realist is perfectly correct in saying that things are there not because we know them, but, the "things" are *temporarily put together,* and subject and object is one way nature has of putting opposites together. As soon as you make an ultimate reality of "things", you put yourself in the helpless position of the naive materialist, and an idealist will

come along and go to the opposite extreme of error. To the idealist I would say it is true that our presence is capable of putting a higher valuation upon reality which already exists before us, but don't forget that the landscape has done its "thinking" before we appeared. And it will be a long time before man appreciates the subtlety of the landscape. When his life is as rich as the overflowing autumn, when his ears are attuned to its orchestral depth, he will hesitate long before he destroys the face of nature with his iron monsters and mechanical utilities. The unconscious Will — and I call it unconscious because a reverse current of evil marks its every advance — will not be a distant God. "God" is lost as soon as the sincere and beautiful figures of man and woman appear. The Will realizes itself in an effect of juxtaposition. It has no ultimate. It has no utilitarian value. It is an effect only. And because of that it is beyond good and evil, but seeks to produce an effect by both opposites. The Will seeks a theatre where its realism will be interpreted into emotion. A stage where its immorality will not hurt anyone.

Professor Whitehead's trouble, who takes the "ultimate event" view in opposition to Professor Alexander's time-space, consists in nothing else but in the adaptation of an "ultimate." His difficulties would vanish "as yesterday, which is past, and as a watch in the night" if he would only adopt contrasts, and he would have no further quarrels with Professor Alexander after that. Professor Whitehead has the sane view that there are no objects in nature, contrary to the materialistic naivete of other realists, that you cannot hold nature still and look at it, therefore things are only passing events. But if they are continually changing how can they be ultimates?

For a realist who admits that external reality is imagery the word "ultimate" is a contradiction of adjectives. For the very nature of imagery is that it is put together. As soon as you say that events are ultimates, and time and space are abstractions from

events, your opponent argues the very opposite. But if you allow that events are only *put together by contrasts,* then space, time and events become greater and lesser contrasts.

I beg to submit to Professor Alexander and Professor Whitehead what I consider a more real *realism.* Physical reality at its base is made up of *structures* which are put together in opposites. These material structures which are self sufficient finites give meaning to time and space the infinite. Time and space again imparts to them the possibility of succession and extension. Time and space by themselves could not exist, they need matter as a meeting place. Matter apart from time and space could not exist, it is extension and succession which gives it reality. Time, space and matter are the *basic structures* (not ultimate). These basic solid structures as they change and grow, become events in time, and imagery in space.

Professor Bertrand Russel has an interesting view which might gain completion from the above. Professor Russel recognizes that we each have our perspective, and that all we see are appearances, hence he argues that the manifold of appearances is all that a thing is composed of. This sounds very splendid but it may be construed as a concession to subjectivism. Physical things are sculptural aside from being pictorial imagery. We are not the only ones that make a perspective for ourselves. The gravitational center of the earth has its perspective. A falling object attains velocity the nearer it approaches it. Kepler's laws are the perspective which the sun interprets. The outermost planet is its horizon. The ego-centric position is the relation of "subject" and "object" throughout nature. The Ptolemaic system holds more truth than the Copernican, if we consider modern astronomy. Wallace—"Man's Place in the Universe." In the sense that the stellar system guards the earth. If it could be proven that a body in motion returns to its starting point as the theory of relativity implies, it would not mean that space is spherical,

—that is impossible, for a boundary of space would require another space.

It would only mean that the gravitational center of our stellar system interprets an horizon for itself. Concentration into a center and radiation from a center explains gravity. The center and periphery are opposites. The Will employs this structural form until it attains to a center that moves, alternates in sex instead of polarity, and carries his horizon of interest with him. With regard to the mathematics which Whitehead and Russel bring in for the sake of an ultimate or an accuracy, I can only say: "How can mathematics be accurate when the world is a delusion?" When this is understood mathematics will be kept out of philosophy. For science, mathematics is accurate, science should not see the delusion. All that is real in this universe is its wiliness, the extent to which we can be cheated, or allow ourselves to be cheated. Mathematics and the relativity of mathematics argues a universal accuracy, contrast argues a universal fraud; there is the difference. When the term "relative" is used to designate a juxtaposed effect its meaning is the same as contrast. But the term is weak and misleading. "Relative" rightly applies to the greater and lesser of one quality, but "contrasts" is the snap of opposites. For example: you can not very well see a relativity between the subject, the ego and the landscape in which he lives. It is rather an effect of contrasts. When the mathematician thinks he can prove an accuracy with the relativity of mathematics, there is where the trouble begins; he only distorts. At the base of nature where the elements that enter into the structure are few, such as pure mass in motion in space-time, mathematics can prove an accuracy, beyond that there is falsification, *i.e.*, a juxtaposition for effect sake only. As the evolving structure becomes more complex mathematics has lesser and lesser value. For the Will seeks to interpret emotional beauty and not a nether accuracy. This does not mean that the universe is not structural as Nietzsche believed, or a "pluriverse" as many realists

believe. Nature is not *ultimate* but it is *definite*. The Will is the falsifier, but the only way it can falsify is by contrasts. There is no other way except the trick of juxtaposition. This Nietzsche did not know, and the "pluralist" has not guessed. The philosopher like the painter and sculptor must be able to discover structure in the work of art that surrounds him. He must not talk either of chaos or ultimates when there is *form* evident. This universe, ponderous and powerful though it is, is only an emotional beauty motive which transmutes and interprets itself from the photographic and the utilitarian into an imagery of beauty. Juxtaposition is the only technique it has. *Contrast* has the sharp edge of ultimate reality without being matter, and the trascendence of idealism without being mind. We might conclude by saying more correctly that because nature does not exhibit any ultimate, it therefore expounds a reality. Philosophers have demanded from nature what poor nature could never put together for them. Try as she may nature could not put together, could not furnish them with an ultimate God, or a "thing in itself". Philosophers have demanded these things from nature in the name of "truth", but in order to exist poor nature must defraud her own self.

Nature's "things" *are only structures*. These *structures* are the basic—instead of the word ultimate—physical facts. These put together sculptural structures as they enter into a more synthetic plan with other structures become interpretive imagery in space, and event in time. As soon as a subject appears upon the scene, these structures which are self sufficient physical realities, are interpreted into images and events more transcendent. To the extent that the interpreting subject reacts, compares, interprets and reinterprets physical structure into event and imagery—more swiftly than physical nature in her own changes—to that extent has he formed "mind". He may then call the basic structure, "matter" for convenience sake. The ego as the center of the horizon, a center from which valuations emanate is moved

by the same force which has attained structural beauty in the landscape. As a gravitational center he is more intense, more active, therefore more "conscious". Poetry is the valuation that we all love and toward this all nether valuations finally converge. The above I consider a truly realist interpretation, free alike from any concession to subjectivism or from naive materialism.

We are now in a position to construct a true critical realism,—critical in the sense of interpretive—without bringing in an extra mind and connecting that mind with a God as the so-called "critical realists" do. "Critical realism" is a round about way of returning to idealism. The "critical realist" however, has a profound demand, he sees that we interpret reality, and although he admits that external reality is independent of the subject, he can neither account for the augmented valuation that we put on reality, as well as for the error we make. But this is only a problem when we do not admit that an interpreting Will—the "will" of Schopenhauer—strives to augment itself in external reality as well as in ourselves. We do not interpret. The Will interprets itself in us. We are helpless; we are deluded with a sense of "free will", as we are deluded with a feeling of "consciousness", as we are deluded with "matter". The same interpreting urge which makes beauty in the landscape realizes itself in us. Our "mind" is made up of the overtones of imagery.

We have a "mind" to the extent that we become a center of interpretation. And as for the problem of error: The unconscious Will makes discord and ugliness with its every effort at advance. In this Schopenhauer saw correctly. This is the meaning of his pessimism. Life holds tragedy, assassination and horror. The errors and obsessions of our mind are the reverse energy that attend the imagery of consciousness. The forest—its basic chemistry—interprets itself into a structure of grandeur intoned and illumined with cloud and light, but murder stalks within, the struggle for survival which Darwin de-

scribed. And as for the life of man what is it but a slow emergence from that primitive forest. It is only because the hunted animal does not have the power of transcendence, the power to remember and to forecast, that it can not see the tragedy of its existence. The critical spirits of ancient Greece sensed life's pathos and mirrored it in the grandeur of Greek tragedy. In a later interpretation, the cross as the symbol of sorrow, served our structural demand. But in all these interpretations man went from fiction to fiction. To start with a God of perfection is the very reversion of fact. Out of fury, ugliness and disgust the world is built. Perfection is the gray dawn of the future and the very last. The true realist can not begin with the equanimity of the business optimist, who sees only his little comfort, built to a great extent upon the discomfort if not the pain of others, he must include the pessimism of Schopenhauer the "questionable and the terrible" of Nietzche. The imp of the perverse in nature still mocks at man, ugliness follows close upon the heels of beauty, and in the life of man there is still "much that is ape". "The one duty we owe to history," says Wilde, "is to rewrite it," and in the process of rewriting, our new valuations "may grind our virtues to powder and make them worthless, or transform our sins into elements of a new civilization."

The true critical realist can not adopt the fiction that entered into the old structures. If he can not prove a life after-death where the Will may complete itself, he can not go very much beyond Schopenhauer, unless realism is to him only a chess game technique, and philosophy only a means for supplying the theologian with a dexterous sophistry that only changes in fashion.

With our new interpretation of the ego as the gravitational center of alternating sex instead of polarity, and mind as the accrued transcendence of structural imagery, derived from the sculptural imagery of the landscape and its changes, we may now speak of Contrasts traced to a motive as a Theory

of Knowledge without bringing in subjective idealism. As follows: The "*a priori* forms of the mind," with Schopenhauer, time, space and causality, are not *a priori* at all, but are habituated *a posteriori*. Contrasts traced to a motive applies alike to the imagery of color and sound which the poet employs in his structures, to the emotional form which sex takes to the basic chemistry of the rock of granite, and to the inquiring structure of acquired mind. Our Theory of Knowledge now is not epistemology but a theory of structures, of polarity traced to the magnet, as a means by which a force makes itself real, as the only means at its disposal. It must accept and adopt delusion or nothing. With this correction, Schopenhauer's philosophy would become true critical realism. If we leave out again the infinite past which he gave to time, instead of contrasts that begin with a motive, and the "Platonic Ideas outside of manifestation." Nietzsche too, mad though we may regard his conclusions, is a true critical realist, especially so since he refused to go outside of the world for an explanation of the world. Nietzsche's "process of falsification," *i.e.*, that the Will to Power is a self transcending force which employs both the ego and external reality as a means of realizing its energy, is a very clear presentation of realism. It can not be disregarded in any future interpretation however more inclusive it be. The struggle of beast with beast, of man with man, in war and competition, the display of wealth, the arrogance of royalty, all these are realist factors which the philosopher must translate just as self abnegation and religion must be reinterpreted unless the philosopher is satisfied to let a God and devil wrangle with each other in a distant sky. The "process of falsification" above all is far in advance of the naive realism which looks upon external reality as ultimates. As regards "falsification", I can only repeat that there is but one way to falsify.

It is very easy to understand how the *a priori* came to be regarded as a wonderful discovery. The

relation of subject and object immediately suggested an idealism. The fact that the mind of the subject had a structural form of inquiry which answered to the forms of time, space and causality gave an opportunity for transcending the clod of matter. So instead of hitting upon greater and lesser contrasts as the structural form alike in subject and object, with subject and object as one contrast among others, it was assumed instead that the subject actually "knows" in advance what time, space and causality are, when all he responds to is structure that can be associated with black and white, time and space, the contrast of sex, or any contrast in nature. And in as much as this arrangement showed no ultimate, it was at once decided to go outside of the world for a "thing in itself". It was never conceived by Kant that an evolutionary Will may employ this structural form for making itself real, for how else can it make itself real. It was never conceived that the universe is non-mental and that the process we call "thinking" in the subject has been going on in the structure of the object. Contrast in itself is sufficient transcendence without the "mind" of a subject. By means of a highly organized subject, the imagery of the object gains greater interpretive value and that is all. The object existed before the present highly organized subject appeared.

Once the above is clear to us we can juggle with creation. We can say with the subjective idealist that the mind has forms *a priori* that corresponds to the structure of external reality, provided it is understood that the mind does not know time and space but only a structure which time and space may partake of, in common with other structural opposites and provided that the *"a priori"* is understood as being really habituated *a poteriori,* that is, acquired by evolution from the structure of the object. We can say with the materialist that matter is a self-sufficient reality provided we are allowed to say *basic structure* instead. We can say with the behaviorist and realist that there is no mind, provided he gives

us a name for that accrued amplification which we term mind. And provided too that the behaviorist does not deny that the landscape interprets its chemistry into a structural image, and that the sum total of man and woman is not nerves and muscles, but a pictorial or sculpturesque effect. The behaviorist is right when he says that there is no *mind*, but he is wrong when he says there is no *imagery*. Nature is imagery at its base, and "mind" is no different. "Mind" is only the amplification of sculptural imagery, and that language is not merely processes in the larynx, but its value and meaning is rather in its symbolism of imagery. We might then allow the behaviorist to enter the halls of philosophy and explain to him that flexor and extensor muscular action, and stimuli and response are a mode of contrasted action. We can then say with the critical realist that we have a mind which interprets and errs, provided it is understood that the landscape too interprets and errs, and that it is therefore not necessary to go out of the world. We can say with the panpsychist that the universe is mind-stuff, provided he is satisfied with the selective course of magnetic polarity, which generates evil as well as good in its structural path, and provided we are not required to go outside the universe for its source. There is then no harm in a name. Schopenhauer in fact often refers to the selective action of the Will as a sort of consciousness, as much as unconsciousness. And finally, we can with Spencer watch with keen interest the contrasted action of the evolutionary course, provided he is satisfied to delineate its "change from an incoherent homogeneity to a coherent heterogeneity, accompanying the dissipation of motion and integration of matter" without distracting us with the "unknowable."

When each has only a part of the truth there is conflict. When the subjective idealist goes to one extreme, the realist goes to the opposite extreme. When the realist says there is no mind and no imagery his position becomes very unsatisfactory and "critical realism" leads back to another kind of idealism.

When the realist is naive enough to consider matter an absolute reality, the idealist is justified in bringing in absolute mind.

We may now turn to Kant's "Critique of Pure Reason" without any danger of being lured into subjective idealism. All we ask of Kant is not to be distracted with the "thing in itself" as we ask of Spencer not to be distracted with the "unknowable." And what do we find? The best of the "Critique of Pure Reason" amounts to this: That when we inquire into the world that surrounds us for Knowledge, we can not learn anything! We look into its structural forms with forms that we already find in us. *Therefore, we can not know anything,* and we are forced to give up philosophy! But for us structural artists, how wonderful it it that it should be so. How it simplifies philosophy and makes of the universe a theme equal with our creations, a melody incomplete it may be, with the discord of incompletion still evident. A temple with its masonry still strewn about, whose spires are not yet evident. But what there is of it is well mortised and tenoned. Its foundation could not be any better. It has chosen for its base one substance which gives the amplitude of extension, and another which gives immortality, and it has knitted its superstructure by a warp and woof into this bed rock of time and space. That we and our mind correspond to the rest of its architecture, does not this suggest a structural work of art? Does not this simplify philosophy? What Kant calls "pure reason" is only mathematical reasoning. Philosophy does not need this German detail. It deals with structure, and not with the "things" that are a wonder to the scientist, or have value to the practical man. The world of the practical man should deceive with a feeling of *ultimate* value otherwise the trick would not be clever enough. The artifice of nature seeks the materialist. He should not know that the diamond is carbon and the carbon negative and positive electrons. The scientist should discover the "laws" of nature. It only makes nature more

august in its mystery. But to the impressionist-artist-philosopher nature for once becomes very transparent. For if we can not know any "thing in itself" by gazing into nature's structure; if our inquiry, our "what is it" can never be more than the search for a contrast; and if nature's response is never more then the revealing of a contrast, then, *nature has been reasoning all along before we came upon the scene.* We as subject are then no more then a means of continuing the structure. Our reasoning only continues the reasoning of the object. For, *by means of contrasts the Will thinks.* If we are a structural continuation, why go "outside" of structural contrasts for an explanation, why seek the "noumenon" when contrast itself is an explanation? When I go from the manifested to seek the "unmanifested reality" what do I do but give evidence of the need for a contrast. Assuming that I discover the "thing in itself" how can it be anything unless it is structural. I would then have a repetition of the same difficulty and would be obliged to go in search of another "ultimate".

In order to make this more clear let us return to Kant. When all empirical qualities are taken away from a thing, such as hardness, color, impenetrability, etc.; Kant finds that there is left *a priori* in the mind the forms of time and space. But why make time and space *a priori* when philosophers are still in dispute with regard to the nature of time and space. It is true that in the work of art in which we happen to find ourselves, succession and extension are the first facts which confront us. It is as Nietzche says, "we must believe in time, space and motion without feeling ourselves compelled to regard them as absolute realities." In the present work of art of which we are a part, time and space has no doubt become instinctive, and we look for succession and extension before anything else, because these are the *base of the structure,* but we do not know what time and space are. Unless we can by impressionism perceive that time and space are contrasted infinities and like all

contrasts emerge from a motive. When one philosopher holds that time and space are ultimate realities, another says that they are only the overplus of events. The theist usually believes that time and space had a beginning, the atheist, that they had an infinite past. Serial time is not a reality says Bergson, only "duration" is a reality. Alexander holds the very opposite. We have not been present at the beginning of time, and the future of time is not yet, and so we can not blame philosophers with regard to their differences about time. But space, whose extension is immediately evident, is also disputed. Nietzsche in his later stages holds that space is finite as does Einstein, contrary to the general belief that it is infinite. What fact stands out in all these contradictions? Contradiction itself: *contrasts*. We do not know time and space at all. We only know instinctively the contrast of extension and succession, and contrast applies to any work of art. Time and space are empirical qualities like motion, heat, light, hardness, fluidity and a thousand other motives which the Will employs for realizing itself in this particular work of art. Succession and extension is one empirical contrast out of many even though it is the *base*. The other empirical contrasts like motion and rest, heat and cold, light and dark, sound and silence, rise in superstructure, an ever increasing manifold, ever subtler half tones until the work of art becomes more and more interesting. When the object jets forth a contrasted subject out of the center of its horizon he does not "think," he contrasts. When the fury that began with fire and motion becomes human emotion, the structure gives evidence of finish. Everything in nature exhibits itself at one time as an interesting mystery, a quality, a motive, which is the emotional side of the Will; when we ask why does this interesting mystery exist, nature answers us by showing contrasts, something opposite to feeling. When the artist paints nature's mysteries with light and shade, he philosophizes without knowing it, he translates nature into

simpler language, he explains as nature explains. The universe is only a more complex work of art. For the purpose of self-completion, the universe evolves a spectator out of its spectacle, a subject the very contrast of the object. In the subject, the object has a chance of renewed valuation, of self-enhancement. When this subject looks at nature locally he is bewildered as a fly might be bewildered who lands upon a picture and pauses to examine it closely. The philosophic vision is the vision of the impressionist painter; where other people see *things*, he sees light and shade. In this way nature becomes lucid. People who have not practiced the artist's mode of vision are not able to see the masses of light and shade. Things are things for touch and taste. The scientist repeats the errors of the practical man. By his explanations, he only substitutes one mystery for another. He analyzes water and he finds that it is composed of oxygen and hydrogen. These last he tells us are elements that can not be further reduced. But they are just as mysterious to me as water. The philosopher however, who is able to see that every quality in nature explains itself by structure, (even though they are not immediately present) he, *explains* nature. If he is further able to see that the quality is the "thing in itself", that it is not necessary to go outside of nature for a "noumenon", he becomes in this way the realist artist. He is then able to see the Will everywhere exhibiting itself as a force which appeals to the feelings, and in explanation of itself, it sends out two opposites of itself. This I call "Contrasts traced to a motive". Everything in nature may either be felt or analyzed. When it is felt it is observed as a mystery, a quality of force, when it is analyzed, it explains itself by its contrasts. This is philosophic impressionism. Feeling and analyzing are opposite modes of procedure. Feeling acts as a structural contrast to analysis. After Kant made his wonderful discovery that the subject can only know the *forms* of a *phenomenon* and not any *thing in itself*, then speculation began about abstract noumena, absolute mind

and other non-existent fables. I do not need to enter into the detailed error of Kant or the Post Kantians. I can afford to be ignorant of all German hair-splitting detail. Empirical form is good enough for me. And the more ignorant one is of that empty detail which forms the mock learning of the academician the better can one make the ensemble. Our "accurate" scholars are only accurate in blind detail which requires no vision and is the easiest thing in the world. All one needs is to plod along. But whenever a new discovery is made it is made by *vision*. The discovery of Kant amounts to this only: That subject and object are a structure of contrasted form. That the forms of the object are imagery and not any *"thing in itself"*, and that the subject who grew out of the object does not "know" any "thing in itself"; he merely *constructs* inherited form, and *never can know anything more than form*. Philosophers did not approach nature as the realist artist does, there was the trouble. We find such statements in the "Critique" as: "If light be not given to the senses we can not represent to ourselves darkness" and Kant reduces the nature of matter to attraction and repulsion. One would imagine that contrasts would readily suggest itself, but the belief that all this is "only phenomena" as if phenomena were a something spurious. And then the belief in a "mind" was so inrooted. It was therefore easily assumed that the mind knows *a priori*. From the point of view of realism it is not the "mind" which imposes its intuitions, or knows anything prior to experience, it is the object rather, itself a structural image which has amplified itself by evolving a subject. There is no need of such a stuff as "mind" here. After the subject has inherited the imagery of the object he may delude himself into the belief that it is *a priori*, but the evolved subject can not *predict* any thing. He requires vision and experience, the same as the realist artist depends on empirical vision. By means of their *a priori* "mind" they can, I suppose, invent all convenient fables. Also, what good is "pure reason"

when nature presents an empirical structure, a juxtaposed falsehood so to say? "Pure reason" can only lead one into abstract idealization, into the mock accuracy of mathematics. What then shall be our interpretation of Kant, when approached with synthetic realist vision, instead of "pure reason" analysis? It must be this: *That nature's structure is its own explanation,* the same as sculptural modelling or pictorial light and shade is the only explanation a work of art has. So the universe is only a more ponderous work of art whose structure *explains itself.* The fact that this ponderous work of art has a subject in it does not change matters. By the addition of a "conscious" subject, the work of art becomes more complex, but not any different than any other simpler structure. This, my friends, solves the riddle of the universe, the "why" and the "because" of the ages. You can not point to any "thing" as the ultimate explanation; for that "thing" would in turn require explanation. But by pointing out a contrasted structure or a light and shade, you explain in the only way imagery explains itself.

There is one point that I wish to call attention to; it is this: The universe is not a conventional symmetrical design. It therefore does not contrast itself equally in every possible direction. The universe is a selective work of art, *i.e.*, it leads in the direction of man and woman. The same as a given landscape or human figure is a particular work of art. There may be those who will look for contrasts in every possible direction. If the matter of the universe had been infinite in space (as some believe) instead of being confined to the Galactic Circle, we would then be justified in assuming that in such an infinite universe everything contrasts itself. The structural urge of our Will to Beauty would in some distant space be a Will that seeks freakishness. In such an infinite universe there would be no quality that we could find here on our planet that would not elsewhere be contrasted. Such a universe would be a motiveless geometrical design. A symmetrical mathematical in-

finity. Instead the universe is a selective work of art, with a light and shade that is characteristic of that given structure. To look for contrasts in every possible direction would be like looking for light and shade in conventional formation in a work of art which is selective and distinctive. Another point which I wish to bring out is this: That the analysis of contrasts alone is not the sole explanatory structure. Contrasts stop with a motive. An unreasoning quality—which corresponds to the feelings in the subject—enters at every interval. In this way the emotional quality acts as another contrast, for the nature of emotion and analysis (contrasts) are opposed to each other. We can see in our own selves that at the moment when we feel we do not reason and vise versa. So that even when we feel (instead of analyzing) we are in this way explaining the structural form of the universe.

In seeking explanation for the structure of our particular universe, we must accept those particular motives and contrasts that present themselves, as the landscape painter accepts whatever light and shade that presents itself. We can not dictate, else we make of the universe a conventional design. There is no "reason" for the quality of the universe, a "reason" commences when structural opposites make themselves evident. The contrast of subject and object explains a great deal, for this reason I consider the contrast of subject and object as the most important. (The word relation has a misleading mathematical implication.) Time and space is the important basic contrast, but with subject and object the Will seeks its completion. All of external nature, the landscape and the minerals under ground, offers itself as material for completing the abode of beauty of the subject. The ground is made for his feet, *i. e.*, the anatomy of the foot is the subjective opposite to the ground in the object. The human hand is for the purpose of manipulating those forms which the object presents. The fruit is for my taste. Lying about or hidden in the ground are materials for

craftsmanship and architecture. All this we overlook when we ask for a reason. Nature might have been a monstrosity that does not fit. Schopenhauer explains this very well. See for example my quotation as an illustration of subject and object p. 139. Instead of that Schopenhauer was mislead by Kant's subjectivism. The animals that preceeded us as subjects of the landscape were the necessary stepping stones of evolution. Those that had evolutionary value only — the prehistoric animals — have disappeared. Those who augment the value of the landscape, or fit in with the needs of man are preserved. There are still those forms of plant and animal life that represent the reverse energy of the Will. The Will generates the poisonous, the ugly and the furious as a reverse current. This explanation of evolution as the work of a designing, though unconscious, Will would have helped Darwin who was perplexed and dissatisfied with both the religious explanation and the opposite explanation of blind chance. But the English somehow missed this point entirely. Schopenhauer remarks very often that even their most celebrated men are very naive when it comes to philosophy. But English evolutionism has accomplished a great deal, nevertheless, towards a true philosophy of realism. The struggle of opposites is the structural base of the Will, as it mounts and perfects the reverse energy of conflict is gradually replaced by complementary contrasts.

The universe is a spectacular structure of contrasts, and the structure of the inquiring subject is parallel, but he does not know the form of his inquiry. Our inquiry into the universe surrounding us is a demand for structure the same as our tangible contact with a solid is a juxtaposed resistance, but of this we are not conscious. And when we marvel emotionally over the mystery of a quality, we are really exhibiting the opposite of analysis, we are really helping to indicate structure, but this we can not visualize *in toto*. Only the impressionist philosopher can see this. This is why I say (Central Doctrine): "The mind

ever inquires for a cause, but the mind does not know that its search for a cause is impelled by the need for a contrast."

Both opposites need not always be present as in the immediate juxtaposition of black and white in space, or the succession of day and night in time. I ask why heat warms and I wonder. Because cold chills is the answer; but as cold is not immediately present I am perplexed. When I sense the heat instead of inquiring about its reason, I am in that way further explaining its "reason", for feeling and analysis is another contrast. A good instance is the magnet; for its force (its emotional quality) and its negative and positive poles (its contrasts that emanate) are all evident at one time. For the purpose of the impressionist who sees the universe as a ponderous work of art it makes no difference whether the contrasts are immediately present or not. The same as a musical composition whose ending is intended to be structurally contrasted to its beginning. The universe is a work of art that has succession in time as well as extension in space. The past and the future of time hide parts of the structure, in this way making it more complex. The subject too who is contrasted to the object adds to the complexity. The universe, as I said before, is a sculptural cinamatograph (with sound and color) with a spectator that has grown out of the spectacle.

All structures of matter without exception are first a lesser contrast of time and space. After that an amplification of the basic sculptural imagery into distant pictorial effects, by means of sight and hearing and the other senses until the subdued imagery of what is known as "mind" is attained. This subdued imagery the behaviorist disregards, and considers only the implicit responses of laryngeal muscle or gland. It is as if a person standing in a landscape entirely disregarded the distant horizon as false, the illusion of light and shade as false, the reflections in the water as false, and the enveloping blue atmosphere as false. And what is the tangible foreground if not a sculp-

tural juxtaposition? And what is the subject but a foot that fits the ground, an eye that fits light, an ear that fits sound? And man and woman are the dual subject that seek to fit each other. A person engaged in thought goes from the subdued imagery of the distant horizon to the "overt" imagery of the tangible foreground. The "implicit" responses are only the vibratory register of the body. A mechanical vibration (contrasted action) goes on all the time; a spoken word is the symbol of an image, therein is its meaning, not in the cellar perspective of "responses".

So the Will in nature attains a luxurious completion by evolving a subject out of its landscape picture who is capable of swift imagery, swifter than night and day and the change of season, to the extent of speech symbolism.

Schopenhauer made a great advance when he reduced the ponderous working of the Kantian categories to causality. But he in turn makes an unnecessary elaboration of the "principle of sufficient reason". All classes of the principle of sufficient reason I reduce to *contrasts,* including the contrast of subject and object. The mistake of Schopenhauer was that he still looked upon the subject as a "knower". This is the influence of the Kantian subjectivism. But the structure of subject and object is a juxtaposition of opposites. The difference between Will (emotion) and structural analysis, is another contrast. What else can the Will employ but the juxtaposition of opposites for the purpose of making an effect? The difficulty of Schopenhauer was a subject who held the "world as idea", when in reality the Will has structural juxtaposition in the object before the "conscious" subject appeared; and only jets forth a "conscious" subject for the purpose of greater amplification. And what is the "conscious" subject? The man and woman are a concentration into the center of a picture horizon, very much as the center of gravity in a planet. They interpret a perspective for themselves according to the longings

of the will to beauty which is in them. They alternate in sex instead of polarity. In their swifter imagery we call "thought," the Will seeks a subtler realization. The imagery of the "mind" makes itself just as the basic imagery of the landscape makes itself.

Now that new realism has reacted against the subjective idealism of Kant and Schopenhauer we find such remarks as "imagery is false". It is really amusing to see how so simple an idea should evade such ponderous learning. New realism is then making an ultimate of "matter"! Realize for once my friends that these contrary tides of "mind" as an ultimate and "matter" as an ultimate must go on until you see that *contrast is structure.* Mind and matter are but names. It is now several years since the "Will to Beauty" appeared, and of the hundreds of professors of philosophy who have receivel the book but few seem to understand. The "Will to Beauty" can bide its time. *Contrasts* give realism that interpretive transcendence which Kantian idealism sought, and obviates the need for "mind". And who shall deny that matter is not reduced to negative and positive force? And what is this "pluralism" but the elongated shadow of Nietzsche's "process of falsification". Who shall deny that a work of art which is a "process of falsification" is anything else but structural juxtaposition? What good is your "new realism" which must keep close to responses in matter, with a little after speculation perhaps about "God as the true reality" outside of time and space?

I wish to guard the student again (who must be an intellectual artist for the purpose of understanding me) against the danger of seeking contrasts in every possible direction. When I look at a conventional figure, one part of a square or one part of a circle for example, I can conventionally assume the opposite side. I can predict the opposite. But nature is an organism, a distinctive work of art which leads in the direction of man and woman. Its contrasts and motives are for empirical vision and not for "pure reason". The motives and contrasts that are present

are its structural explanation. I must be content with the *character* of our particular universe. Where it does not show an evident opposite its quality serves as structural juxtaposition. The landscape painter does not demand a light and shade, he views instead and accepts that which is. There is always the danger of the "pure reason" of mathematics. The universe is a selective work of art, ponderous though it be. It does not contrast itself in every direction possible.

The mode of inquiry into nature of the practical man and the analytic scientist is not philosophical structure. The mode of approach of the impressionist philosopher has again no practical value. Philosophy should be kept in the background of life. That is to say, we must permit ourselves to be deluded in practical life. We must forget that it is only structural juxtaposition. Just as the impressionist artist's interpretation of a landscape into contrasted tones has no value for the woodcutter. All philosophical difficulty arises from confusing these two entirely different modes of approach to nature. The practical man and the scientist can not know nature at all, their explanations do not explain. The impressionist artist can know nature in the only way that it can be known. We might say more correctly that nature can not be "known", it can only be constructed. The method of the artist-philosopher is to reduce realism to structural contrasted masses. The method of the practical man and the tyro is to hopelessly seek for ultimates. It is the detailed interest of a spectator who is part of a spectacle, *i.e.*, of a spectator who can not detach himself from the structure surrounding him in order to visualize it. When the practical man asks for a reason, he imagines that some esoteric explanation will be revealed, but any such ultimate explanation would be again a mystery. This is what I mean when I say that where the ordinary man sees a thing, (an ultimate something) the artist sees light and shade. The light and shade of the artist-philosopher is to him the only structural explanation. Light and shade dissolves the im-

penetrable ultimate. We may observe the same parallel in painting. The layman whose vision is untrained can not see the masses of light and shade to which the model is reduced, his vision ever reverts to the thing. The artist again refuses to look as the layman does for he would have no ground for representation. For practical purposes it is necessary to be fooled, to believe that matter is ultimate fact, and that the laws of nature are immutable canons instead of the makeshift of structure. Instead of seeing nature as a structural delusion that earns for itself the name "real" only because it lasts long enough, it is necessary for practical purposes to idolize and to believe that fact is fact. When in addition to that one feels that he has free will, it shows that he has found his place in the structure, that there is health and power which is properly mistaken for free will. When one does not see the delusion he is properly fooled. The impressionist however explains the world; he is able to see that the inquiry of his mind is a structural request and no more; and that when he feels he is again contrasting his mind. The mystery is for him solved.

And now with regard to the Kantian antinomies: When we make an abstract assertion, says Kant, "unluckily, there exist just as valid and necessary grounds for maintaining the contrary proposition." Without for the moment regarding the particular Thesis and Antithesis which Kant presents. What would this contradiction prove? Only contradiction itself. We may observe the same in an ordinary conversation. A dialogue is made up of contrasts upon a theme. The remark of one is humorously reversed by the other, and nothing has happened except a period of interesting conversation. The "thing in itself" of the dialogue is its motive, its humor, its emotional quality. The motive sends out contrasts from itself and in this way structural reality has appeared. With "contrasts traced to a motive" to guide us, let us consider the first antinomy: Does the world have a beginning in time and limit in space, or

not? When time and space are considered as the opposite poles of a magnet of force, then they are no different than the other structural contrasts which throughout nature end with the motive. We need not be troubled with abstraction when we have before us numberless instances, of man and woman that begin with birth—of the negative and positive wires of electricity that begin with a dynamo,—of contrasted levers that emerge out of the wheel of a machine—of day and night that emerge out of the rotation of the earth—of the opposite seasons that emerge out of the larger circle of the earth's path around the sun. From the evident structure around us we may judge the basic structure of time and space. All these are examples for *vision.*

Difficulty arises when time and space are confounded with mathematics. Instead of abstract mathematics we must employ *vision,* the structural realist-empirical vision of the artist. We see two contrasted qualities emerging, one is extension and the other is succession. If we do not make ourselves dizzy by counting we shall see that they serve as a base for another structure called matter. A structure contrasted to time and space. Matter presents a boundary—time and space does not. This enables us to distinguish them. This presentation clarifies structure. But the Kantian perplexity shows no structural knowledge whatsoever. If the universe had a beginning in time says Kant, then there must have been an "empty time" prior to its appearance, and if the world is bounded in space then there must be an "empty space" which serves no object. "Consequently," argues Kant, "the world as regards space is not limited, that is, it is infinite in regard to extension." Such reasoning, even if it is only for the sake of reasoning, shows no structural knowledge. If matter is as infinite as space there is no contrast. Also, how can an empty time exist? When time, space and matter are viewed as greater and lesser contrasts traced to a motive, the problem is clarified. Matter, the

bounded, gives contrasted value to time and space, the unbounded. Time and space give contrasted value to each other.

Space, whose infinity shows itself immediately, indicates a future infinity to time. When we look further and observe an immortality after death we are encouraged in the correctness of our structure. Instead of visualizing the contrasts, the analytical mind is swayed by antinomies. The other Kantian antinomies we need not enlarge upon here. As to whether matter is composed of parts or not, as to whether there is free will or not, and as to whether there is a Being who is the necessary cause of all other existences, or not, all these antinomies arise in all schools of thought where reality can not be conceived without being reduced to an ultimate. When one side affirms the thesis, the other side gives equally good reasons for the antithesis.

Supposing I indicate something as cause, whether it be a God or a thing. Does that explain? Could I not continue *ad infinitum* to explain the "cause"? After the Will has constructed itself and almost completed its composition, the inquiring subject enters. How can the inquiring curiosity of the subject be anything else but a light and shade under a different color? What can we do with our "consciousness" but compare the vibrant structure of our subjectivity with the structure that surrounds us? How can anything that exists escape the reducing solvent of light and shade? What is a subject but an "explanation" of the ground upon which he walks. The universe might have been freakish instead of the present structure but the marvel of a moving figure that fits into a landscape we do not see. It is the nature of the tyro to go into all sorts of laborious detail-contortions, but evident empirical realist vision he will manage to escape. The history of philosophy, like the history of art, (until Whistler) has been an effort at honest vision instead of labor.

When the subject shows emotion instead of "rea-

son", he exhibts to the impressionist an explanatory structural opposite.

As soon as I understand that my inquiry into nature is *only the search for a difference,* and that the exhibiting of a difference is the only way nature can explain herself, I am then able, with my aloofness of vision, and for the moment apart from the fascination that surrounds me, to reduce all reality to light and shade; to see myself, my reasoning query and my feelings, as being but the amplification of the structure that began before me; a means for completing the structure and no more.

The ultimate and local reasonings of the subject who cannot visualize are not philosophical and conveniently so. They are a means of making the external delusion agreeable to himself. If the external delusion does not disappear like a mirage in a desert, he has discovered the "truth". He rightly assumes that he fits into the landscape without understanding its meaning. His needs find response in the supplying earth. The woods hold lumber for him and the mines metal. When his needs are fulfilled he believes himself to have "free will". When he has pain he looks to a God or a devil "outside" of the structure.

Instead of seeing structural triumph and retardation, an up-building and a reverse energy, he prefers to go into detailed fiction. He would sooner denounce all evident realism, humorous through it may be, and strain for a "thing in itself", just because evident realism is "only relative" and that does not conform with his prejudices. (Unprejudiced vision seems to be the most difficult labor both in art and philosophy.)

At every turn he postulates an ultimate, matter as an ultimate or mind as an ultimate, for his nose is ever to the ground. What one class maintains the opposite denies from time immemorial and yet he cannot take this as a clue that opposites make reality. When the pragmatist appears with his dislike for all systems, he is like the ostrich who believes he is not

been when he hides his head. For, the pragmatic interpretation of one class must be contrary to the interpretation of another class whose interests are different. *And it is this which makes structure.* There is a difference between recognizing contrasts as the structure of a system and being swayed by "pluralist freedom". For an opportunist valuation "pragmatism" is sufficient, but profound emotion demands a structure of realism. There is something in us which does not respond to pragmatic apathy. The pragmatist who cannot affirm anything definitely cannot interpret profoundly. When William James affirms a God, and to the extent that he affirms, he becomes an Absolutist. But if you say instead "on pragmatic principles if the hypothesis of God works satisfactorily—it is true", then it becomes weak. This merely as an instance. The problem of philosophy is the interpretation of fact, not a hasty summary of our ignorance. The realist artist who loves to interpret dislikes pragmatic opportunism. He delights in the snap of juxtaposition. Here is the light and here is the shadow. "Pluralism" is only the weak departure from the old ultimate. The lofty emotion in man bursts forth in ecstasy when we are sure of something, true or false. But they who have never felt great beauty are well content with nether valuations. They may even doubt that the universe holds a great interpreting passion. There is a difference between the certainty of an after-life proven by convincing phenomena, and the pragmatic "will to believe". *Form* makes reality. Even a false valuation presents structure. The pluralist speaks as if non-structural form were possible. Like Bergson, like every tyro whose eyes refuse to visualize empirical realism, they turn at last to "true reality outside of time and space." Or else the mathematician appears with his abstract accuracies. Anything and everything to avoid vision. To talk of empirical reality as "relative" is as weak as "pluralist". It lacks the effective vigor of structural juxtaposition, and it is that which gives "power" to a work of art.

The "pluralist" is not aware of the nature of his revolt. If contrasts can give freedom to a work of art, can life do more? John Dewey is a consistent pragmatist. It does not permit him to formulate anything more than a temporary working hypothesis. But unfortunately life does not rest content with a nether valuation. When our habits are well regulated from nowheres sorrow appears. The Will of the universe is a Will to Beauty because it destroys the equanamity of utilitarian valuations like Spencer's, or opportunistic like pragmatism. The same fervent emotion which finds outlet in the old fictitious religious structures seeks a rationalism of beauty. And between the fervent structure of a work of art and "pluralism", there is as much difference as between the head of Niobe and the "relative". Life holds a reverse energy which destroys every nether structure until its passion motive can find structural dominance. This will be taken up in greater detail in the section on "Reverse Energy". Dewey's realism is good. Says Dewey: "Why talk about the real object in relation to a knower when what is given is one real thing in dynamic relation to another real thing". The question one must ask is: what are "things"? "Matter" as an ultimate is just as bad as "mind" as an ultimate. This does not settle the contrary view-points of realism and idealism. One insistence brings out a contrary insistence. (Unless both realists and idealists are satisfied to meet in church on Sunday.) The "critical realist" who perceives interpretive activity must then return to "mind". And we have the same conflict over again. But if I reduce "matter" to the selective imagery of an interpreting Will, what more can "mind" be? The Will "thinks" by means of structure. When the presentative realist who agrees that reality is imagery, when he talks of an ultimate, it is only a contradiction in adjectives, for the very nature of imagery, sculptural or pictorial, is that it is put together by juxtaposition.

Behaviorism in calling attention to the fact that

there is no "mind" has done a great good, but when the behaviorist denies imagery he undoes the good that he brings. By means of a subject the interpreting Will makes another juxtaposition.

A structure no different in principle than the basic structural imagery in the object which took form before man and woman appeared, no different than its own variation of sunlight and passing cloud, only greater in degree. This will unite Realism and Idealism. That transcendence which in Kantian idealism was attained by means of a knower, can be replaced by contrast in the self sufficient realism of the object. Subject and object are then no more a knowledge relation, but a means of amplifying the basic structural imagery of the object. A more important structural contrast and no more. "The thinker like the carpenter" says Dewey, "is at once stimulated and checked in every stage of his procedure by the particular situation which confronts him." But what does the carpenter make for himself? An image sculptural to touch and pictorial at a distance and no more. If the house *corresponds to his needs* it is a more amplified structural contrariety. The self sufficient structural imagery of the house attains greater meaning when it becomes the object for a subject. After the actual contact there is the visual contact; and after that an imagery more subdued, more out of focus so to say. The ego is the center of the horizon, when his hand grasps a chair, when his foot treads grounds a contrast is produced. This contrast of subjective need and objective supply is imagery. It is no different than the juxtaposition of black and white only different in kind. After that imagery becomes more complex, more subdued, more distant so to say, as the horizon is lost in a haze of atmospheric blue. "Knowledge", says Dewey, "which is not projected against the black unknown lives in the muscles, not in consciousness." This is very good; but a human being who is filled with vision and wonderment would marvel just as much to find that this luxury of

thought and musical melody of life is lodged in the responses of muscles and glands. An unsightly affair hidden below the skin brought about by "motor neurones", "stimuli", "reflexes" and "secretions". I admit that "mind" does not exist, but the implicit responses of the behaviorist are to me more wonderful than "mind". What then is my solution? It is this: *These "responses" below the skin are no different than the tracings on the disc of a phonograph record.* The very nature of the inner mechanism of the body is vibratory, to the utmost detail, until we reach the negative and positive electrons. The body as a concentrated center is sculptural imagery. Hidden below is the mechanism of stimuli and response, *i.e., mechanical contrasts.* When we ask, "why" is this so? We must remember that the only answer a structural work of art can make to our question is, *contrast.* The sculptural imagery of the concentrated center, the body, is contrasted to the imagery of the thought circumference. Just as the tangible center of a landscape where the subject is standing is contrasted to the circling horizon. The Will is a power that amplifies itself, beginning with the mechanical imagery within the body to the sculptural beauty and grace of "explicit" motion, to the subdued pictorial imagery we call thought, to the symbolism of speech. Just as a powerful light that goes through a motion picture film amplifies itself until it reaches its horizon, the screen. This then is the conclusion of this article: "Mind" as such does not exist, but *imagery* is reality itself. The difficulties of the "behaviorist" and the "new realist" consist in this only. Namely, that they do not distinguish between "mind" and imagery. The term "mind" may be innocently applied to that amplification of imagery which we recognize to be of grandeur and interest. The terms "conscious" and "unconscious" are relative only. When a subject of sufficient amplification is evolved we call his condition "conscious". There is then no harm in saying, "I

know", once we understand there is nothing transcedental in cognition. Once this is understood, the riddle of the Sphinx—will be revealed to us. We will no longer be perplexed with the old-fashioned "why" and "because", for, *the only explanation a work of art can make of itself is its own structural juxtaposition.*

SPACE IS THE ONLY EVIDENT INFINITY

(Detail to Infinity and Chaos p. 31)

What is the impressionists vision? It is to stand humbly before nature and gaze. How can anyone declare a preconceived reality? Only in the limited sphere of mathematics can a future event be foretold. The astronomer can compute the time that a given mass with a given velocity will require to attain a certain position in space. But who can say why a planet should at all revolve around a warm sun, why the variations of attitude that produce the contrary seasons, the day and night? By these motions the Will arranges a comfortable habitation for man is all we can say after seeing.

The Will senses and seeks its objective with an untiring urge. It lays the foundation of the universe with an infinite space, for if space had a boundary it would require another space and so on *ad infinitum.* After seeing infinite space, we can deduct that time the opposite of space has an infinity that is not immediately evident. For the nature of time is *succession,* the very opposite of space whose infinity spreads out all around us *at once.* We are justified in the deduction that time has a future infinity, for it is no longer unfounded in vision and experience. We are just as much justified in this deduction as in the juxtaposition of black and white. By means of an infinite time the Will lays the foundation for immortality for its evolving conscious ego. Time and space are the warp and woof of the blank canvas

upon whose surface the Will creates and realizes itself in form. In order to be a reality, not a chaos and a mathematical abstraction, time and space the only existing infinities must have matter as contrasted finite. You cannot ask what was *before* time appeared, for, before and after are possible only when time appears. By giving time a mathematical point you destroy its reality as part of the structural universe. The structural nature of the universe is reflected in the structure of the stellar system, in the structure of plants, and in all organisms. A plant has a root, branches, and a flowering climax. Why then do philosophers invent non-existent infinities? Preconceived infinities that are not evident to the unprejudiced vision of the impressionist?

Truth must be seen, it must be *viewed* as the artist visualizes his impressions. There is no formula by which it can be foretold. The calculations of mathematics apply only to that nether phase of reality which will bear counting, to motion in astrophysics, and to relativity measuring. But evidently, *there must be something before you begin measuring.* Every turn and angle of realistic truth is a surprise. It *is* because it *exists.*

In empty mathematics the numeral, one, can be divided and multiplied to infinity, and when time and space are identified with the mathematical numeral, time and space can be made out to have an infinite past, and we have a chaotic universe. A universe that had an infinite past in which to attain an equilibrium and yet did not. Vision and experience reveal to us that reality is reality and form is form, because it has a boundary. Of the Einstein mathematics, the opposite extreme of Kant, I have already entered into sufficient detail p. 193. Schopenhauer was the first philosopher to stop mathematical reasoning when he conceived that cause and effect can only be traced to the motive force from which it emanates, and must not be drawn out to the *ad infinitum* of mathematics. This I consider the most

remarkable discovery. It permits form in philosophy. It raises philosophy to the possibilities of an art, and away from the vacancies covered with learned detail. Academic detail repeats the errors of the past. It would overawe with authority. The true philosopher like the true artist brings the freshness of youth. A new vision, a simple vision, better then the labored. Had Schopenhauer applied the same idea to time and space as he did to cause and effect, *i.e.*, to trace time and space to the Will only, without an infinite past, it would have been wonderful. But that would be too much to expect from one man. He was still under the influence of Kant.

At any rate this great discovery *i.e.*, tracing causality to the motive only, is sufficient to liberate us from the *ad infinitum* of mathematics, the snare and the tragedy of human thought.

Instances of this scourge of mathematics upon the human mind abound. There is of course the infinite God whom no one ever saw. The stars were once considered to be infinite in number, and when modern astronomy has proven our universe to be a finite circle, speculations arose as to the possibilities of other universes, perhaps an infinite number. The Buddhist reincarnation idea is an instance of the mathematical *ad infinitum* in causality. The belief that the human being may develop to an infinite degree of perfection is another instance of the mathematical *ad infinitum*. In fact at every turn of human thought the infinity of mathematics enters to frighten and to destroy form. And yet, space is the only evident infinity, the only *realism* which exhibits infinity. And space the infinite is *contrasted* (not related as "Relativity" would have it) to matter the finite. That is, the infinity of space and the finite boundary of matter are a contrasted effect brought out by the juxtaposition of opposites. This is the wonder of structure. And after we have the evident infinity of space spread out before

us, to see, to visualize as a realism, we can then deduct the future immortality of time. That is to say, for time, read space. Time and space then, are *infinites of realism*. And since time and space by themselves would be empty and invisible without matter the finite, for time and space need the finite boundary of matter as a meeting point, we may reason that in matter a work of art will be constructed, a work of beauty worthy of being immortalized. And when we find a superstate, our theory is strengthened. The work of art which culminates in man and woman requires but very little of space, but *all* of future time. Space spreads out into an infinity only as *a guarantee* for the future infinity of time. Space and time is the canvas upon which the Will to Beauty constructs an immortal work of art. Space and time are the rock foundation. And now when you bring in the non-existent infinites of mathematics you make chaos out of a structural work of art. Time and space, the canvas of immortality upon which the work of art is painted, is the only infinity of evident realism. The work of art itself, like every work of art must be made of clear edged, bounded form. When the infinity of empty mathematics is applied to it, it destroys boundary and form and makes chaos. Mathematics in itself is an empty non-existent infinity back and forth into infinite division and infinite multiplication, and it has the devilish power of destroying realism. This work of art which is the universe, does not need fictitious infinities. Mathematics has a nether value only, a limited value, whenever counting is necessary. The only infinities the realist universe requires are the evident infinites, space and its contrast time. These two, space and time, permit it to spread out and guarantee it immortality. All other infinites that theists and mathematicians invent are a fiction and only undo the boundary of structural form. One can very readily understand how space the infinite has suggested to the mind mathematical infinity.

The early philosophers untrained in realist vision on first beholding the extension of infinite space, no doubt conceived and took for granted that it is identical in nature to mathematics, for in both there is infinity, and so mathematical philosophies were born. But space is not mathematics. Mathematics is an abstraction, and space is a realism for vision. *There is the difference.* The universe is not "correct," though mathematics may be. The universe is a clever structural delusion based on the juxtaposition of opposites.

Space and time are realist contrasts, they are as real as if they were made of wood or iron. The fact that they are contrasted infinities does not make them any the less real. Like all realist contrasts they are traced to a motive, from which they have their birth and beginning. But mathematics is not a visual realism. Mathematics is a vacant non-visual abstraction without beginning and without end. Space and time, I said, are as real as if they were made of wood or iron. If space and time had a resisting solid quality, and what is now called matter a vacant non-resisting quality, we would have the realism of contrasts just as well. There would be the contrast of space, the infinite, and matter, the finite, just as well. By the effect of juxtaposition "reality" is produced. The Will has no other means. The motive of the universe is a Will which seeks ultimate balance. It is the Will to Beauty because it employs the dual contrasted ego man and woman as a means, as an outlet for emotion without sorrow. It is a work of art, because it has a boundary. In the nether structure of the universe, the motives rise and descend again, and this is because they are nether motives. The rise and descent; what is it but contrasts emanating from a motive, like all other contrasts that are traced to a motive. But in the universe which is the Will to Beauty, the contrasts complement each other, they sustain each other when the work of art is completed. The only thing that could prevent an

organism from attaining a stable balance within itself is reverse energy. But as the Will to Beauty does not have ambition for infinite extension in infinite space, the reverse energy is exhausted when the growth of the structure is complete. (See Wallace, "Man's Place in the Universe"). Also, the Will does not seek an infinite evolutionary perfection in the dual ego man and woman. Therefore it does not incur an infinite reverse energy. The Will is no different than a great tree. A single tree content within itself. The Will is rooted in the stellar structure. It has built the stellar structure so that the Galactic Circle guards and protects the central man-producing solar system. It has insured itself against all possible collisions. When the fires of our sun are exhausted and the birth of man and woman stops on our planet, the stellar structure can only corrode, it cannot collide. The after-death plane of art is the completion of the Will. Man and woman are the flower. A work of art dislikes mathematics.

REVERSE ENERGY

(Detail to Obsession p. 170)

The universe in its present incomplete state is still a unit, but a reverse current fills the gap. Every effort of the Will to attain its goal is met by this resisting current. Reverse Energy is a retarding force which does not permit immediate perfection, but which fills the gap of opposition for reality's sake. Nature is beneficient and beautiful, but nature is also a merciless fiend. Does gravitation stop in respect for anyone, for an innocent child, for a helpless old man or woman? Does the fire cease to burn, or the lava stream turn its path; does the germ of disease respect the tissue and bone of the kind hearted? And when we enter the sphere of the mind,

does not this unconscious fiend of nature frighten with obsession and drive insane? "God" takes care of us it is true. If we observe incidents in our life we can sense a design leading us forward. It is this aspect of nature which the theist selects. The very environment of our existence shows a design; the seasons of the year, the night for sleep, the sunshine, the air, fruit for our taste. These things are especially made to fit us it is true, but a reverse current accompanies each. There is nothing that is a good in itself, the food that we eat, the air we breathe, the ground we tread upon all hold treacherous destructive possibilities. It is only in the nicety of their harmonic arrangement that these things become good. The moment they do not fit they become painful evils. The universe is a thing of magic, an interesting hallucination. There is nothing ultimate. The sun's rays fall upon objects and give the illusion of reality which light and color produces. Our hands touch the resisting forms of matter and again the sense of reality is produced. All the senses and functions of the subject strangely correspond with a pattern in the objective environment. But what is it all? Explosive fire mist moulded into a design; magic; negative and positive electricity.

The crude unmoulded force of the universe is impelled by a Will which seeks beauty ultimately. The urge of life is an emotional urge. Pain is the reverse energy of the emotional Will. The same quantum of power might have been a thrill of happiness had the arrangement been right. The religious in their asceticism and prayer, intercept nature's need for its reverse outlet. In religious self-chastisement there is a fictitious reasoning. The ego has no free will; that should be evident, for he was born without his consent. The ego is a phenomenon more subtle than the trees and animals, a phenomenon which the Will requires for its emotional effect. The poor ego, the

subject, finds himself in an objective environment that does not quite correspond; he seeks outlet for the reverse current by means of sorrow, by whatever fictitious causality that may lend itself. The true causal sequence or reason is, that the universe is not impelled by a conscious God or harassed by a conscious devil, but that it is *incomplete,* and the frightened subject in all his frailty is the only God there is; if he wishes to claim that title.

The present incomplete condition must bring sorrow to each human being in some form or other. Religion interprets the world's sorrow into a system complete; but all sorrow is reverse energy. The moral turn which religious emotion takes is based on the imperfection of a temporary environment. The Will ultimately arranges itself without sorrow.

Nature is unjust to all. What we call reward and punishment is only a compensating action and reaction in the path of the Will. The unconscious Will takes that given path in its search for equilibrium, and the subject may temporarily interpret his good and bad fortune as he wishes. In the lower strata of power there would be no reality without an opposing current of reverse energy. On the plane of power, it is that which gives the counter edge of resistence. And it is for that reason that a realist philosopher like Nietzsche who labors in the sphere of power, cannot believe that there can be reality at all without combat and competition. On the plane of art reality becomes contrasts that complement each other.

With the clash of ponderous bodies in stellar space the Will begins. After it has attained its life producing planet, there is still the earthquake, the volcano, the cyclone, the excessive heat or excessive cold. The survival of the fittest in the jungle is followed by competition and war in the life of man. Anger, revenge, murder, prove to us the fury of the Will; its ecstatic possibilities. The energy usually

spent in economic difficulty, embarrassment, worry, in so-called civilized government, is so much reverse emotion. Power that has not attained an equilibrium. The conquering hero and the man of great wealth are engaged on the lower strata of power, its action and reaction. Their victory is another's defeat. Eventually their defeat will be another's victory. Soon sickness will take them away from their brave heroics, and death place them where their valor will be a jest. Silent emotion sums up all the boisterous ardor that the play of power holds. The human being is not able to attain to profound feeling immediately, but the spur of power rouses. Its enthusiasm, and ultimately its disappointment. The pride of royalty, the aristocratic airs that the wealthy take on, are all a sentimental romantic outlet, necessary and yet irrational. Nietzche's superman seeks the thrill of the supreme tyrant, because emotion does not come forth otherwise. Power itself would be valueless if there was no emotional outlet. All this commotion of power becomes lost in the Will to Beauty on the plane of art. In sincere religious emotion the Will attains an outlet without hurting another perhaps, but there is usually sorrow to one self. The professional theologian with his moral preaching, self control, super-goodness, brings reversion. The religio-moral advocate unconsciously sustains all the evils of capitalism. The Will gives the lie to their preachings by intermittent wars and bitter economic conflicts in the very midst of their prayers. What right have the rich to advocate goodness while they draw incomes from others' pain. The food on their tables, the clothing they wear, are all produced in the throes of competition. Invisible and indirect though it be. The "beautiful things" that surround them would cry out "shame," could the truth be told. Their brokers, their agents pro-

cure the money for them with a mechanical mercilessness. The highwayman accomplishes on a small scale what the powerful financier does indirectly and on a large scale. The conqueror in war accomplishes on a large scale what the criminal does on impulse. As long as we believe that the "dead" know nothing, we are happy in the thought that they at least suffer no more. But what if they do live and have this spectacle placed before them? For each human being that is in poverty and in servitude, there are parents and grand parents waiting helplessly in the superstate. The heaven of theology must be a very selfish place. To see the pain of others and not to be able to help them is the greater sorrow.

In our incomplete environment the Will to Beauty can not realize itself without incurring sorrow to oneself or to others. The human being is impelled by an emotional longing which I call the Will to Beauty. The artist, the poet and the musician prefer the poverty of a garret if only inspiration come. to them. The sincere religious man prays with "a broken and contrite heart." The coarser natures employ power, as the Nibelung's hold the gold of the Rhine. And what can they do with it but exhaust it on pretty toys that require an army of laborers and servants to tend. We live in a civilization where imbeciles often hold the reign of power and profound natures must seek their favor. And what keeps this tragi-comedy in its place is the unconscious devil-god, the Will incomplete. Some walk the streets in pain seeking work, or lie awake at night in dizzy thought thinking for the morrow. Others in luxury take on aristocratic airs, speak with a drawn out twang, become enamoured of a gewgaw, amplify their Will to Beauty to the limit of power as if there was no reverse energy in nature. They must have their Will to Beauty at once; or rather, their romantic version of the Will to Beauty. They and their bought or deluded lackeys control the press, the

pulpit and politics. They are ready to do charity, to build hospitals, to become the patrons of art. But change the economic system? Nay, Nay.

The Will to Beauty in its completion is a profound ecstasy which shatters the pretty romances of capitalism and royalty. An ecstacy which gathers to itself the tragedies of life, the hunger poverty and prayer, and all its poetic pathos and lovelorn passion into one climax of superman and woman on a stage of art. The Will to Power is the clashing body of the universe. But the Will to Beauty is its completion. An interpretation of opposites into structures where power seems to be lost. For what value can "power" have on a plane of art, but as an effective contrast to "weakness." The completing Will gathers to itself the shrewdness of the thief, the timidity of the coward and contrasts them upon a stage with "bravery." The temptations of the sinner are contrasted with "goodness." Every human being ultimately arrives to the climax of the Will. Their nether occupations are only valuable as a color note extricated from the reverse energy and nuisance of gregarious realism. A work of art is beyond good and evil. And "power" in a work of art is only the snap and precision of its effectiveness. The universe can do no more than correspond to the structural technique of the artist creator, magnitude or no magnitude. And those qualities which we call "human weakness" only serve to bring out opposite qualities. And a little "imperfection" augments the vibrant texture.

But all this is a slight digression. Let us now consider how reverse energy finds outlet in the life of the individual: The various kinds of human ailments are forms of reverse energy. In physical disease reverse energy has concentrated itself upon a physical point as an outlet. A neurotic disturbance is more diffused. A phobia or obsession is the mind's

concentration. The mind's imagery is an amplification of that sculptural image we call the body. Our methods of cure are local antidotes which do not affect the fountain of reverse energy ever accumulating. They are good if they are efficient as an immediate relief. But has anybody inquired as to the "cause" or the "reason" for all disease? *The source of disease, is reverse energy seeking outlet.* This is my contention. Physicians, psychists and autosuggestionists are all busy with the various forms into which reverse energy transmutes itself. After a great accumulation of reverse energy has broken out into disease or neurosis, the doctor is called. The doctor administers an antidote and the patient is "cured" until the next accumulation of reverse energy seeks outlet. The psycho-analyst will unseat an obsession by bringing it to the surface, for the reverse energy is an imp of the perverse, and when its mode of activity is detected it can no longer be perverse, but it is only an antidote no different then a physico-chemical antidote. The imp of the perverse must immediately change its sphere of acitivity.

Autosuggestion and christian science only can transmute an ailment into a weak condition of the mind, into fanaticism, or into something that is a transmutation. Only weak-minded people take to this mode of cure. And only narrow-visioned people can advise such "cures." The universe is structural to the least detail. And if it is structural there can be no free will. We are at present in an incomplete universe, and the gap of incompleteness is filled in with a reverse energy. This is a broad and plain impressionist vission. The entire medical profession including the psycho-analysts, are made up of prosaic narrow-visioned scientists. Their services may be sufficient for local antidote. But they have no "vision" whatsoever. This is the trouble with our whole civilization in fact. Each specialist is very "correct" to the minutest detail in his own little field of activi-

ty. But where is the man of synthetic vision? The scientific mind is absolutely unsuited for synthetic vision. Their "correctness" is a jest, and their detail out of place. Their laborious writings can be reduced to a few pages, and their conclusions must wait until coordinated with the conclusions (over detailed and prosaic) of other little scientists. The disease they seek to cure may be brought about by poverty, by the thousand and one evils of a religio-economic system of hypocracy and fraud. But they nevertheless continue "curing" and collecting their fees. The disease may be due to a lack of emotional expression in the freedom of open nature, or the bashful need of sex romance, but these "scientists" keep to their latin, their chemicals and an outward respectability. The people they seek to cure, may be the crippled product of a non-eugenic union, but no sooner do they attain success in their practice, they become the allies of the capitalist state and church, or they keep silent which is a guilty neglect.

We are "cured" when the accumulated reverse energy has exhausted itself. This is to me a clear cut impression of the "cause" of disease, obsession, nervousness, and general sorrow for that matter. We live in an incomplete world, and in our incompleteness the emotional urge of the Will must find a reverse outlet. I have not as yet found the physicist who has viewed the cause of disease from this angle, and who has considered a possible painless outlet for the reverse energy.

This brings us to the question as to whether the reverse energy can not be taken at its root, before it becomes involved into a disease. Disease physical or neurotic, is a complex structure of malignant energy, just as a form of beauty is a complex structure of a virile ascending motive. On page 173 I mention a mode of painless outlet of pent up reverse energy: In the tense condition of "mediumship", nature exhibits a means of relieving overstrain by

a spasmodic movement of the shoulders or the jaws, followed by a vibrant pressure on the nose, over the eyes, the forehead and the top of the head. Sometimes as far as the back of the head. This is the direction of the facial (trigeminal) nerve. This nervous outlet I find after years of experimenting, to be the most effective outlet for reverse energy. A fury that might transmute itself into a thousand and one forms of sorrow then exhausts itself. With time and practice the pressure-outlet becomes more and more effective. While this is not entirely painless, it provides a safety valve for that malignant energy which might attach itself to the weakest point in the organism and form itself into a serious disease. Most people live as if there was no reverse energy outlet necessary, and doctors do not tell them about it. When one does not even suspect the existence of reverse energy, it is then that it has full power of obsession or of attaching itself to an organ of the body. Most people live with the deluded belief that happiness can be attained immediately without paying for it with a counter outlet. Our whole civilization is composed of irrational romanticists, people who seek the completion of the Will to Beauty for themselves immediately, while all round them are the victims of their romantic construction. When the reverse energy is detected it transmutes itself into a tic, also known as *tic douloureux,* a spasmodic movement of the body and a pressure over the eyes. *And it is this which serves as a final outlet for reverse energy.* The form of outlet may vary with different people, and experiments in that direction can be carried on with profit. I find that the spasmodic movement of the shoulders is the most effective for initiating the outlet course, (a similar movement as in a sudden fright, and it is perhaps in the moment of fright that nature seeks an outlet for the reverse energy as a means of fortifying the individual) others have found a movement

of the jaws effective. The pressure in the region of the trigeminal nerve which follows the spasmodic motion may also vary. Some people may regard this pressure as an unwelcome annoyance and seek its avoidance; but it is then that reverse energy has no outlet at all, and a condition of sorrow in one form or another must soon make its appearance, with the usual local antidotes and melancholy religious emotions. It is my belief that in the very near future scientists will occupy themselves with reverse energy and the method of initiating nervous outlet, and "cures" will be left for immediate antidote only. The reverse energy when left unexhausted affects the individual in every direction. The power of reasoning clearly may be temporarily clouded, an embarrassing remark will be made unconsciously almost, the vision of the eyes with the artist may be affected, and the quality of the voice with the singer. Or else one may begin to worry for no reason whatsoever. For the human being is non-mental in his activity, and what he calls free will is only a feeling of health when power is supplied to him. His activity is the rise and descent of the Will in him, triumphant or hindered. What the ego calls his conscious existence is only the part he selects from the unconscious activity of his whole being. When the human being is impelled by a nervous energy commotion, he is capable of committing the most irrational acts. But by resting quietly on his bed until the nervous pressure finds outlet, his being gains poise. Resting, alone, must not be mistaken for reverse energy outlet. Nervous reverse energy outlet is a virulent somewhat painful vibrating pressure. To the extent that it goes out, to that extent does the upbuilding energy enter. With the most perfect social system where poverty and anxiety is eliminated, nervous energy outlet would still be a necessity.

The universe is a riddle and if you guess the answer you are a disillusioned fool. Therefore, do not be a technical philosopher alone. Be like the artist who marvels at his own technique. Permit nature to delude you as if reality consisted of ultimates and not of structural delusion.

The sense of reality which the layman adopts is nature's intention. The juxtaposition of resistance is to him a "solid". The eye as a camera only, the ear as a drum only, the foot standing upon a shifting suspended surface, all these are forbidden thoughts. But nature yields up her secret structure at once to the artist. Nature can not hide from the visual artist. And yet it is this very sense of "ultimate" reality proper in the layman, which has been the greatest snare to the non-visual speculative philosopher. The I as an ego, instead of a subject that fits an object, "matter" as an ultimate something, or "mind" as an ultimate of cognition, or a God as the stopping-point of all speculation. This mode of proceedure makes nature a closed riddle.

The old art could not reduce nature to the light and shade of the impressionist, neither could the old philosophy.

A human being is only a medium for the urge of the Will, just as a tree is a medium for its vital urge. And the whole universe is a design unfolding itself in time, with reverse energy as a temporary poisoned weed. All our reasoning is really structure, by whatever means we proceed, by overt act or the subdued imagery of thought, we are really constructing, we are seeking to complete the growth of the universe-design.

Why can not most people see or hear the after-death state? Because they have not been fevered or amplified to that degree. Our ordinary sight and hearing are equal enigmas to the deaf and blind. "Psychic phenomena" are never a sufficient proof to the most exacting searcher. When one begins to see and hear of their own vision and hearing, realities that eclipse in interest the usual environment, it is then that conviction enters. All this discussion pro and con with regard to the verity of "spirit phenomena," would be settled quickly if the doubters had the courage and patience to wait until the fevered condition of vision was aroused in them. This is invariably attained by persistent seances. Unfortunately there is a reverse energy connected with such experimenting. Therefore those who prefer prudence to valor should have the goodness at least to be silent. The loudest opponents are people who experiment with others but by themselves have no power of seeing the forms of the departed or hearing their voices.

"From the Unconccious to the Conscious" by Geley, is a book in the right direction. But aside from the significance of the title it has no philosophic value. Geley introduces reincarnation—which is a great error, and the "spirit" photographs give a spooky impression.

Juxtapose the unexpected. This is the secret of virile vision in painting and music. The tones which the commonplace artist lengthens and continues are suddenly contrasted in virile realism. The abrupt planes in realist interpreted vision, and the abrupt juxtaposition of notes in virile music do not permit the tired-out decadence of the weak structural artist.

The same is true of structural poetry. In philosophic resoning I argued to myself, why should I be afraid of the juxtaposition of the unexpected?

In every human condition there is a quintessence of vigor, the rest is a decadence which clashes and gives pain. So much so that they who are acquainted with any creed, clan or institution are disgusted with all of it on account of this other half of imperfection which is connected with it. The man and woman of the future can not afford to be anything in particular. They can only change from motive to motive. By this transvaluation the superman gains and an aloofness of activity.

"THE DAWN OF DAY"

A SUMMARY

"Once did people say God, when they looked out upon distant seas. Now, however, have I taught you to say, Superman."

THUS SPAKE ZARATHUSTRA.

The Superman: The universe is an incomplete melody, an attempt at a work of art, slowly unfolding. The overburdened autumn and the lyric spring flow out the earth's circle, well tilted and weighed, its distance from the sun well computed, as the day and night flow out of the sun's disc, as the contrasted levers flow out of a wheel, as the opposite poles issue out of a magnet. Yet everywhere a discord is evident. The many subtle variations do not rise immediately into a triumphant melody; for it does not issue out of an all-knowing fountain head. It is in human emotion that the melody is realized. Man and woman, too, are opposite poles that issue out of the urge of the earth. They are at the top; time and space are at its root and base. This is the earth's pattern.

Out of the malice of the elements the character of man is built. Out of the cruelty of the elements as well as out of their pathos and beauty. The crude elements that the roots of a plant gather acquire a profounder potency as they mount. They are color and perfume in the flower. Philosophers have invented a God of perfection. The earth, the phenomenon, was considered less than God, the unmanifested; and even Schopenhauer spoke of the "will that has not entered manifestation." But it is God that is unreal and the earth's delusion is reality. God the unreal becomes real in phenomena.

This world is a fountain of power at its inception. Out of swiftly moving clashing flame the planets were formed. The turbulance of oceans and the thunder overhead are but the aftermath of its fury. Yet in the midst of a peaceful encircling horizon a man and woman are standing. Observe by their frailty how power has lost itself. A chill gust of wind and they sicken, an insidious microbe, a poisoned herb and they die. They are frail; "like a shadow that passes, like a flower of the field that withers," and like a cloud. But observe, my friend, that there is that in their frailty which the powerful thunder and the roaring beast does not possess. It is that which seeks vent in human tears. The universe is a blind passion seeking realization. Imagine the most primitive force acting through the most chaotic nebula. If that force is persistent enough what can the destructive action and reaction of its contrary tides lead to, but to an harmonic climax.

Out of the struggle of opposites and from human pain the flower of beauty has grown. The sweet singer in the night that prays to an unheeding God is himself the object of creation. When pain has accomplished its purpose the soul breaks forth in song, its tears cease to wound, the conscious creator has appeared, forever and ever to sing and to weep over the mystery of its own nature.

The urge and vehemence of the universe enters our being in greater measure than we can bear, in greater measure than we can understand, and in its outlet course it leaves us in despondency or regret, in fear and in prayer, but the aim of the Will is an efflorescence unrestrained by sorrow. The forms of the universe, my son, are a pretext for emotion to attach itself, but our premature valuations ascribe a moral aim. The Will does not seek out our virtues born of fear and need. The moralist interprets the emotional urge of the Will into the utilitarian ethics of an imperfect society. Consider with me what this phenomenon man and woman are. They are trees

that sway in the wind, they are gracious forms in the sunlight. Vibrant forms upon whom the scintilating sun expounds its polychrome. Their envy and anger, their courtesy and goodness, their sex passion and their religion are its iridescence. This world's Will employs the theme of life, of every individual life as a structure for its hidden ecstacies, but like novices at a play we cling to the plot.

The poor Artist: All true artists know this.

The Superman: True; but not all philosophers. Out of my exalted theatre in the sky, wrapped in a delicious sadness, I speak to you; and as you lie on your couch this pleasant night I will explain to you the close relationship of impressionism in art and in philosophy. The impressionist artist does not follow a preconceived plan, he does not assume anything beforehand, he knows nothing until he *sees;* hence every act of his vision is a surprise; he juxtaposes the unexpected. But the literal philosopher with his "teleological proof," his "pure reason" based on the accuracy of mathematics, arrives to a dualism, a light and shade that is neither true nor interesting. You sense the evident in all their conclusions. But the universe is not a realism of prose. The moralist is attached to events, he looks upon them as finalities, his good and evil are based on the rigidity of immediate conditions; he lacks the impressionist's interpretive vision that reduces events to variegated play in life's drama.

Our scientific accuracy, our religion and our love, are to the Will the material of an emotional effect only. They are not ultimate accuracies or truths. There is too much reverse energy mingled in their present structural realism, and sorrow does not enter into the plane of art, except as an emotional hypocrisy. Sorrow does not enter the plane of art, I said; but human imperfection augments a work of art.

The Poor Artist: This is strange but I can sense its truth; tell me more of this.

The Superman: It is strange and yet true that

the perfect is made more perfect by human imperfection. The symmetry of Greek form is improved in Michael Angelo's portal of de'Medici. And in the works of Rodin, although often without an emotional motive, the vibrant imperfection of the human adds value. The subtlety of Wagnerian melody is built on those unfinished sounds which the imperfect singer utters in the period of sincere emotion. The heroic pose is a pose only. A little pressure of adverse environment and he is hero no more. Upon the plane of art the heroic motive is fittingly contrasted with the motive of the poor helpless and timid Jew. Upon the stage of art who shall say which motive is of greater value. The same is true of every other human motive. Life begins at the base of a mountain. A thousand paths lead to its summit. At the base of life we begin as kings and beggars, thieves or saints. But at life's climax we are actors upon a stage. And this is far greater than life's realism. Upon the plane of art sex passion is fittingly contrasted with the religious motive. In life's realism each motive is ponderous, isolated and not interpreted into structure. Life's realism is therefore the school of sorrow. The human being is destined to be the genius of creation, and not the make-shift of a religio-economic system. The profound dramatist selects those motives of real life which prove his emotion. Why may not life itself, the vivifying Will of the universe I mean, finally interpret its forms of reality into a more inclusive vision? The universe is structural as a work of art is structural. Its various motives are valuable only as they mount in contrasted formation towards a climax. You paint the trees at dawn of blue and silver, with a hanging background of brooding mist. A passer-by finds it impossible to see anything but brown bark. A scientist further reduces it to elements, and then to negative and positive electrons and to nil. You have heard it said that life is an art and you wondered. When the reality that surrounds us becomes flexible

it may then flow into the plane of interpretive art. At present its sordidness wounds us, its forms restrain us. Art is life's external, but the art that is life is art's climax and concentrated center. Towards expression in art a slight emotion is sufficient, the rest is dexterous technique. An over profound emotion in real life may even be detrimental towards expression in art, but life does not seek to publish itself. It is itself that work of art that time will not blur or erase. Life need adopt no mannerism, it can hold itself secure knowing in confidence that it will find outlet at intervals.

We are that work of art in whom the Will seeks realization. We are a statue set in the center of space, a melody sounding through infinite time.

Out of its veiled seclusion life's rapturous urge unfolds, to sing, radiant at dawn grateful for the gift of life, plaintive in the evening and deepening night. But the art of life does not culminate swiftly into a structure of beauty. It is too ponderous to do so. It can not exhibit itself as the interpretation of a conscious creator on canvas or as a song that is completed in time. Life is a tree that has not as yet attained its growth. The Will is rooted in the stars. The love of man and woman is its fruit. In its incompleteness it can but crudely indicate its intention. With its every effort to attain, a reverse current born of its own unconscious energy enters to destroy and to bring pain. A mocking imp of opposition hisses a curse into its noble architecture, and the Will's emotional texture turns into a fabric of hate. And with sorrow came religion. But sorrow does not remain as a part of the structure. With every effort at creation there is a destruction, but the work of art remains after the destructive effort has exhausted itself. Man and woman too are a structure of vibrating opposites. As a work of art is a structure of contrasted tones culminating into a poetic mood, so the universe is an edifice whose turrets are the architect's emotion.

Man's emotional nature appeared before his reason; his premature valuations he considered "ultimate truth," hence his emotions clung to a fiction. How else could it be, for the "truth" can only be known after the ensemble of the universe is seen. Facts are not an ultimate, the detailed fact is a part of a greater vision, they change with every new interpretation.

It is strange, but the evolution of art and philosophy have been the same. The early philosophers like the early painters could see too much detail and out of the detail they interpreted a complete system. Vision in art came last. Whistler has shown us that the atmosphere and the form are one. It is now time for the realist philosopher to see the universe as a work of art, with pure vision and not with prejudice. We will then cease to speak of ultimates. We will then see that a motive in contrasted action holds alike for all creation. How can anything be an ultimate? The very action of the mind in demanding a cause is nothing more than the need of a contrast. Likewise my friend — and this is a very profound thought for you: *contrast is the only explanation there is.* As the work of the sculptor is explained by its contrasted planes, as the work of the painter is explained by its light and shade, and music by the rise and descent of sound, so the universe expounds itself—its reason and wherefore, by its mighty contrasts, time and space, day and night, man and woman. This is its own light and shade, peculiar to its own character. In man and woman the clash of its nether structure is transmuted. The contrary tides of the elements are translated into melody and into human tenderness. The Will to Power is its body of clash and struggle, but out of this sea of deepest pain overtones the plane of art. The completing Will is the man and woman of the universe. A power that rages and waits for us, helpless and bound by structural plane and contrast of light and shade, the same as any other work of art. Its vaulting climax mounts in beauty, it becomes creative and conscious when

man is attained. This I call the Will to Beauty. When man enters upon the scene of life, when he asks "why" and while he waits for a "because" he little realizes that of a work of art, the only answer one can receive is contrasts. When he invents a God to explain the "cause" of this universe the "effect," what does he do, but indicate fictitious contrasts. In a work of art whose base is time and space, how can there be a being "outside of space" or "before time" when these terms receive meaning only from the nature of its base, time and space. And the questioning mind is not a "mind" at all, but variation of subdued imagery, abstracted from the imagery that surrounds him. The landscape is an image around the ego. The objective environment is a stage of comfort designed to the needs of a given subject. A subject whom the Will can employ for emotional climax. The tree in the landscape is a *sculptural image*. And do you know, my friend, that the difficulty of philosophers, their search for an ultimate, is resolved by the two words: "Sculptural image"? "Matter" as an ultimate is as much a fiction as "mind" or "God."

Realist vision with the detail subdued is the only thing a human being has. As soon as he enters into great detail before the ensemble is established he loses his vision. Man has often attained the ecstatic climax because of life's sorrow but never to a rational explanation of life. He invented a fictitious causality, a God who might listen to his prayer, and a devil whom he may blame. As the most senseless words may be set to most beautiful music, so the most irrational construction may enthrall with romance. How could man know that he himself was part of a work of art in the process of completion. In his perplexity the philosopher goes to mathematics to grasp its apparent accuracy as a guide; as a drowning man to a straw. That has been the tragedy of human thought; but of this I shall speak to you later. The universe

is not accurate, though mathematics may be. The universe is an interesting delusion; a scintillating iridescence emerging out of the night, seeking beauty.

A thousand paths lead to the flower of life and pain accompanies each. What difference can it make how we arrive to its climax, or how we extricate ourselves from its imperfection. By means of delusion we arrive, and to delusion we attain. Sooner or later in each human life, life's melody is sounded, or a profound pathos is born. There is no God that can see the sorrows of man. In the seeing and knowing man the knowledge of suffering is born. There is no justice; things begin with chaos and injustice, though a future immortality may compensate. In our difficulty we long for the "good," in fear we turn to "virtue," but nature is beyond good and evil.

This world's Will is not a religious urge, religion is our hasty interpretation; and so others attain to life's climax by anger and evil. Its sorrow is no different than the sorrows of the virtuous.

Of all interpreters Schopenhauer and Nietzsche alone were based on vision and realism; the unprejudiced vision of the impressionist. Had there been no after life either Schopenhauer or Nietzsche would have been right; according as one might choose to yield in pessimism or to combat. As it is both interpretations are premature.

A sorry realism of contending opposites at the base of life rages, but all the good their rancor yields is a plane of art distilled from their tumult.

Observe a human being, the fluctuation of mood that he or she is capable of, from hate to pity, from bravery to fear. The aim of nature is not the utilitarian value of a "virtue" in preference to a "sin" but a many hued variation, an interesting human being; a being whose time would spend itself interestingly. The aim of life is to waste time; and as long as there is an interesting delusion time will pass profitably. The deeds of man

do not ultimately enrich or impoverish the universe. A new light and shade I bring you: to be a daemon superman you must have the daring to go from what the world calls "religion" to what the world calls "sin" without conscience pangs.

You see now what I mean by impressionism in philosophy. Things are not themselves but parts of a greater unit. Write these thoughts out to-morrow in your own way, though it be crude and lack detail. By lacking detail your vision will have greater breadth and swing. Vision is better than skill. A poor lad in the street may know more than a learned man who has become involved in the intricacies of his own thought. Once the point of view is wrong, elaboration avails nothing. You are an impressionist painter and you admire a newness of vision. An interesting interpretation of reality is more valuable to you though it be the work of an hour, than the pedantic labor of a year. In human thought elaborate detail unfortunately preceded vision. To you a conscious God at the beginning of the universe is unreasonable, but a learned theologian can confuse you and shame you with his erudition. A simple man can see that war is unnecessary, but a clever military strategist can not. You do not arrive to socialism from the study of political economy. You begin with a human longing. The scientist is admirable in his "correct" discoveries, but if the detail of science spends itself upon ugliness, upon the injustice which makes some rich beyond measure while others are the slaves of the machine, then it is no longer "correct." The world suffers because the details of science have not yet found their place in the synthetic scheme of the artist and realist philosopher. Not because we have not the means, but rather because detail upon detail does not make an harmonious unit. The ensemble of vision is the most difficult. "Accuracy" is impressionist vision. Realist vision in ensemble, and not a profuse detail elaborating a false theme. The senses do not tell the truth

—there is no truth—the senses and the mind merely adopt and amplify a structural realism, itself a delusion. Therefore, I say, impressionistic-synthetic vision alone tells the truth.

Never, I beg you, should you be awed by the dexterous technique of the learned. The learned do not have an all embracing vision. Rather they are able to enter with their proficient phrasealogy into those nooks and crevices of thought which should be disregarded. The truth is dear if stammered.

The impressionist overlooks their light and shade, for he sees beyond. The mind of the academic philosopher vibrates with a nether logic just because a mind must vibrate. To you and me, it would seem the very dregs of thought. If you assert your vision they will accuse you in like manner of being illogical of asserting without proving. As if vision could ever be proven to any but to them who see as you do. In the end the academic philosopher adopts a fiction; a conscious God and a dualism of spirit and matter.

After all their learned skill they end with a weak conclusion, a prosaic conclusion, the same as any prosaic person who has no technical learning. Why is this tell me? There is no idea however contrary to fresh-visioned reason but a learned man champions it. If ever you seek the truth ask a poor sincere lad who has not been influenced by creed and politics. Nature is for him who has simple unprejudiced vision before he goes into detail. Nature declares its realism; the landscape asserts itself. If your vision is based on realism others will bring proof.

The Poor Artist: But I am neither a writer nor a philospher.

The Superman: Your errors will be so palpable that a university sophomore will be able to make the necessary corrections. Let me make a broad survey to you of the history of philosophy and you will see that while much, over much, has been written, the point of view has evolved very gradually; has advanced only every now and then, has retro-

graded at intervals with every advance, when one point is gained, another point is lost, and the point of view of any philosophy may be told in a page: From ancient times a God or gods aloof and apart from the universe was conceived. Until we come to Spinoza. The God of Spinoza lives in his universe, but he is conscious and good. It was an important advance, but how can a conscious God enter into all the imperfections of his universe. There were the English Idealists who considered the subject the important reality, and the materialists who believed the object to be the ultimate reality. With Kant at last we have the union of subject and object. But Kant still believed that the subject has a "mind" which can predict with "pure reason." Abstract non-real mathematics can be predicted with accuracy. But reality is neither "pure" nor accurate nor *"a priori."* Realism is unexpected form. Mathematics has ensnared many a thinker, as I said before. Then again Kant could not see how an illusory world of phenomena could be the only reality. The "thing in itself" encouraged the Post Kantians into renewed speculation about the unmanifested. Schopenhauer at last saw that the "thing in itself" is the vivifying force indwelling in the forms of matter. Time, space and causality are the forms of matter, but its motive force and content he called the "will."

He too believed, that the subject, held *a priori*, the time and space of the object. To be more precise, he believed with Kant that time and space were equivalent to the mathematical numeral which the subject could divide or multiply *ad infinitum*. Influenced by Kant, Schopenhauer still spoke of the "Platonic Ideas," the "will outside of the forms of time, space and causality." But Schopenhauer made one remarkable discovery which is the first liberation from the snare of mathematics. Namely: Schopenhauer saw that the process of tracing an effect to its cause, and that cause to a previous cause, can not be carried to infinity, for an inexplicable motive for which there

is no reason intervenes. In other words, cause and effect he traced to the "will" only. Had Schopenhauer applied this by deduction to the nature of time and space, it would have been remarkable. As it is he labored with forms of chaos. A hopeless universe with an infinite past. Also, Schopenhauer did not know that time, space and causality are greater and lesser contrasts. And that the universe could be a self sufficient reality without a "conscious" subject. The "consciousness" of the subject is only an amplification. A contrast among contrasts. A new structure which serves to complete the earlier structure of the self sufficient landscape. This secret I confide to you that you may meditate upon it in your leisure. The universe is structural as a work of art, built on contrasts. And remember too that a Will of intense power seeking ultimate beauty vivifies its forms. That a regression marks every advance of the Will, is all I can add. Of this be guarded! *Do not confuse the infinity of space with the ad infinitum of mathematics.* And remember too that *before and after, are conditions made evident only with the appearance of time.* Mathematics and the infinity of mathematics has nothing to do with the contrasts of realism. This is the most difficult thing for philosophers to grasp.

Towards this, which to you as an artist should be simple, the ages of philosophic speculation have strained.

The universe is a ponderous work of art seeking a melodic outlet, with discords at every interval of course. Mathematics occupies a nether utilitarian place in its structure as number in music. But to turn a work of art into mathematics, or to seek infinity at every turn is terribly destructive to form. Deluded by mathematics you may seek an infinite number of universes, an infinite number of solar systems, an infinite past to time, an infinite number of reincarnations, infinite everything in fact, and this destroys structure as nothing else can. But to return

to the history of philosophy: Nietzsche made the next advance; but I must instruct you what to disregard and what to choose. The whole world is delusion, but there is rationality in it. It has construction. This particular point was Nietzsche's difficulty. A delusion has nothing ultimate. What gives a delusion the appearance of ultimate reality is contrasts. But Nietzsche not knowing this, destroyed the forms which Schopenhauer has defined. *As if the undefined would be more artistic.* Schopenhauer, you see, still spoke of a Will outside of manifestation as a sort of ideal, which is in a way equivalent to a God. But Nietzsche recognized that illusion is the only reality. But with that he destroyed the universe as a structural organism and was hopelessly confused with regard to time and space. Neither did he take advantage of Schopenhauer's great discovery that cause and effect is traced to the Will only, without a mathematical infinity. Nietzsche's diffusion of form is further confounded in Bergson's philosophy and in "Pragmatism." The excellence of Nietzsche consists in accepting the unconscious "Will" as the motive force in the universe, and for the first time in the history of philosophy an immoralist interpretation. That realism is only to be interpreted into a plane of art Nietzsche did not know. His "beyond good and evil" is undoubtedly influenced by the militarism that surrounded him, and by the belief that "power" is dominant. The beyond good and evil that I teach you is not Nietzsche's idea to destroy the weak. That is only an opposite extreme of religious asceticism. My beyond good and evil is to contrast, and to give expression to the two at intervals. And this simple idea has been most difficult to discover.

The Poor Artist: It does seem that the simple things are most difficult.

The Superman: It requires synthetic vision; and therefore I prefer to speak to you rather than to a technical philosopher.

Oscar Wilde in "The Critic as an Artist" has hit upon the idea that art makes reality more real. Credit is also due to Freud for showing that sex is a central motive. This should be modified, i.e., that sex contrasts itself into religious-poetic emotion. Gather these scattered fragments into a new synthesis. In writing of the after-death state and its climax of emotion, avoid the weak and vacant term such as "spirit." I need hardly tell you that. Everything is *form.* Rather be guided by a virile realism.

The Poor Artist: There is one thing that troubles me still. Is not the infinity of space equivalent to the *ad infinitum* of mathematics?

The Superman: No it is not!

The infinity of space is a realism which I *see.* Space exists because there is time to contrast it, but mathematics does not exist. It can only be applied *after* something real is given. Space, the evident is a bond and guarantee for the infinite future of time. (If space had a boundary, it would require another space to give it boundary.) But the infinity of mathematics is an abstraction which may go back to an infinite past. If I reason that time has a future infinity, it is a deduction from *vision,* from the vision of the immediate infinity of space its contrast. And if I know that contrasts stop with a motive, I look upon time and space as no different than other contrasts, for example, the negative and positive poles that issue out of a magnet, or the opposite levers that the wheel of a machine employs for the expression of its force. In this way, I make of the universe a realist structure. I permit contrasted structural plane and that boundary which a work of art demands. But with mathematics I do not permit the sharp edge of boundary; with mathematics I return to chaos. A universe with an infinite past becomes a terrible thing to conceive. After you have contrasted structure, you may then amuse yourself with mathematics, provided you do not permit it to dominate. You may also amuse yourself with

the abstraction that just as the numeral one can be divided infinitely, so realism (matter) has an infinite minuteness, but do not permit mathematics to dominate your structure just because it is easy and accurate while vision is more difficult.

In that limited sphere where mathematics can be applied, calculations can be made and deductions can be arrived at prior to experience. But realism has a newness of form at every turn which must be experienced. The limited sphere of mathematics applies to counting and measuring reality, not for reality itself. Degree and velocity in physical astronomy are of the nether structure of the universe. And it is there that mathematics is most valuable. As life mounts, it departs more and more from the need of the mathematical.

As the structure of life mounts it departs too from the "laws" which the mechanist considers inviolate. The only law a structure needs is contrasts. You may however compare space to mathematics in that both *begin*, with a numeral one (1) so to say, with infinite minuteness as an abstraction only. But remember that space the infinite is brought out as a visual impression by matter, the finite. Thus, you see that contrasts make the reality effect. But if you permit non-existent mathematics to dominate, if you give it unchecked freedom, you will make chaos out of structural juxtaposition. With an infinite past to time, with an infinite number of man-inhabited planets, with an infinite number of universes you will have confusion.

The Poor Artist: Tell me, how did you discover all this,

The Superman: We have lots of time for speculation, but it is very difficult to communicate with nether mortals.

Leave all precedents and consider with me the universe as a force unprejudiced and impartial seeking form. What can this unconscious force of unprejudiced sincerity and innocence seek? What can ex-

press its fury and passion? It seeks only its own passion into form. It seeks only harmony with itself. Every form it evolves is only a self committal. It is not an ultimate. Every effort at form brings a reverse current. As a boat cannot go forward only when the water is sent backward, so the creative Will arouses opposition. The evolved ego is also contrasted into man and woman. They are only a means for emotion in the structure of the Will to Beauty. Also the ego as subject has meaning only because there is an objective environment corresponding.

Our eyes are eyes because there is light. Our ears are ears because there is vibrating sound without. And our touch is touch only because something tangible resists. We are a structural delusion as the circle of our horizon is a delusion. And the "mind" is only an amplification that mirrors, that reflects and intensifies the surrounding delusion. Observe in the realism around you with the unprejudiced eye of the impressionist. See the contrasts. Day and night are traced to the revolving earth; they begin and end there. Another revolution of the earth and summer and winter emerge, as contrasted levers emerge out of the wheel of a machine. They begin and end there. Man and woman, the highest contrast, are traced to their birth. Time and space, too, are a contrast which you should trace to the motive. Do not bring in mathematics at all. By the infinite past of mathematics you take away the structural base which a work of art requires. Vision is all that is necessary. And you will understand that "before" and "after" are conditions made possible only when the Will sends out Time, as "here" and "there" and "outside," are conditions possible only with the existence of Space. You therefore can not ask what was *before* the Will took form. But observe my friend (by vision and not by mathematics) that while the contrasts of matter have a boundary, that Space does not show an end. This indicates

that Time, the contrast of Space, shows a future infinity. This indicates that the Will has prepared an immortality for the evolved conscious ego.

See how wonderfully this delusion is constructed: Matter the finite is fittingly contrasted to time and space the future infinites. In this way are they distinguished. This universe is a work of art built into human longing. Whatever you desire, the Will to Beauty has placed that desire in you and is prepared for its fulfillment, or you would not desire it. The action of your "mind" is not a thing apart from the Will of the universe. Learn from "behaviorism" that there is no mind. But this the "behaviorist" does not know: That the mind's imagination is a subdued imagery abstracted from the environment of realism which is also imagery. And that the pictorial imagery which we see at a distance goes back to solid sculptural imagery. And this has been the great problem of over-learned philosophers. You see now what a jest it is. (See detail to the mind the amplifier, p. 222.)

Let no God tell you that he is a mind without a body. The universe is a scintillating structure, and what you call mind and what you call body is alike *form* The universe is an overburdened tree with billions of apples, and what they *are* and what they *think* is alike a motive in contrasted action. Beginning with a center of "matter," it amplifies itself in the passion and poetry of man and woman until it gains completion. When man asks, *"why"* is all this? What can his answer be, what can his *"because"* mean when the impressionist philosopher reduces it to material for vision, but contrasts? The reason and explanation of the universe is its sculptural modeling, its pictorial light and shade. There is no objection to the word "mind," but what can a mind do more than overtone and amplify a melody, or complete the lesser variations of a solid? What can "mind" or "matter" do but serve and be prejudiced to passion? The universe is the struc-

ture of an unconscious passion. Beginning with sculptural imagery and the effort at the beauty of structural form, and completing itself with the "why" and the "because" of the man and woman and their emotion without sorrow. When we attain to "mind" we do not *"know"*, we only become more structurally complete. And vise versa when solid strikes solid, there is a phenomenon no different then the "why" and the "because." There is no reason for the quality of the universe, a "reason" commences when contrasts show themselves. What can the "conscious" subject do with his "consciousness," but compare his subjectivity with the light and shade surrounding him. When you understand this, you will understand how empty is the sophistry of the religious philosopher who places a God with a mind outside of space or before time. Space brings its "outside" and time its "before" and "after," and they are the basic structural "reason".

The universe is content to be a particular work of art; a structure whose emotional climax is made up of the loves and desires of man and woman. What I mean to say is that the Will to Beauty is not elsewhere a Will to ugliness or to the grotesque. The universe is not a conventional diagram whose motives contrast themselves in every possible direction. The universe is content to be a selective work of art. It strains in one direction only. Its landscape motive is ultimately for man and woman. The ugly and the grotesque may appear as a momentary reverse energy. Those contrasts which the realism of our universe exhibits, and only those, are its structural reason. As the contrasts of any work of art are its structural explanation. But the universe does not always expound the analysis of structure; just as man does not always reason. In its passion urge it exhibits its quality, its feeling as structure. Just as we do not reason during the period of emotion. Structure lies then subdued. Motive and contrast are also opposites. You have no doubt ob-

served that intellectual analysis and emotion exclude each other. This is structure. The universe is a blind passion seeking structure. What I want you to remember is, that we can not choose fictitious contrasts. but only those which realism presents, only those which the Will to Beauty has selected. The universe is a work of art in one direction only. Be careful of a geometrical design uniformity, which may ensnare you to seek contrasts in every possible direction. And do you know my friend that Immanuel Kant in the "Critique of Pure Reason" has practically hit upon the idea, i. e., that contrasts are the structural explanation and that you can not know of anything outside of structure. At any rate, Kant suggests it. The idea that the subjeit inquires into the object with forms that he already finds in himself, that he can not learn anything of "the thing in itself." What can it mean, but that contrast is structure everywhere, Schopenhauer in the "Fourfold Root of the Principle of sufficient Reason" p. 27, brings out this idea—that contrast is structural explanation—without knowing its full significance. To quote: "For every proof is a reference to something already recognized; and if we continue requiring a proof again for this something, whatever it be, we at last arrive at certain propositions which express the forms of all thought and of all knowledge—so that certainty is nothing but correspondence with those conditions, forms, and laws, therefore their own certainty cannot again be ascertained by means of other propositions." "To seek a proof for the Principle of Sufficient Reason, is morever, an especially flagrant absurdity, which shows a want of reflection. Every proof is a demonstration of the reason for a judgment which has been pronounced, and which receives the predicate *true* in virtue precisely of that demonstration. The necessity for a reason is exactly what the Principle of Sufficient Reason expresses. Now if we require a proof of it, or, in other words, a demonstration of its rea-

son, we thereby already assume it to be true, nay, we found our demand precisely upon that assumption, and thus we find ourselves involved in the circle of exacting a proof of our right to exact a proof." If you reduce the various forms of the "Principle of Sufficient Reason" to *contrasts,* what can it all amount to but, *that structure is everywhere its own explanation,* whether it take the form of reason for a judgment, or the one side of a solid as an indication of the opposite side.

Schopenhauer and Nietzsche were great philosophers, without regarding their immediate conclusions. Observe in "The Denial of the Will to Live" how Schopenhauer selects life's tragedies, the last words of people about to be executed, and Nietzche, in spite of his mad conclusions, shows to us that he has felt the tragedy of the Will. "Art is the alleviation of the seeker after knowledge—of him who recognizes the terrible and questionable character of existence—of the tragic seeker after knowledge." Oscar Wilde in "The Critic as Artist" has made the best philosophical summary without going into detail. And in "The Ballad of Reading Gaol" Wilde shows to us profound emotion although without the rationalism of "The Critic as Artist." A human being in great sorrow resorts to whatever structure that heals and pacifies. But the universe does not culminate in sorrow and penance, my son. Out of its death and tragedy beauty is born and establishes itself. Consider with me the meaning of the following lines from Nietzsche's "Will to Power": "Beauty therefore is to the artist, something which is above all order of rank, because in beauty contrasts are overcome, the highest sign of power thus manifesting itself in the conquest of opposites; and achieved without a feeling of tension; violence being no longer necessary, everything submitting and obeying so easily, and doing so with good grace; this is what delights the powerful will of the artist." What can this indicate but that the

universe is a ponderous work of art which ultimately transmutes the clash of its nether Will to Power. The dawn will be here soon, and when you wake from your sleep I will not be able to communicate with you. Gather the work of your predecessors into a more embracing vision. I have watched your loneliness and I love you. I am your kin. You thought there was nothing left for you to do but to express yourself in your painting whenever you can find a little leisure. And now you see that you are destined to be the gatherer for the true philosophy. When you wake at dawn and go out into the forest to paint your composition "The Dawn of Day", you shall have new material, greater than any that has ever entered into a work of art. I will now sing to you of the themes which our forefathers loved: "The day hath declined like the pine tree's shade; the watchman saith, the morning cometh; though it now be night. The season of my earthly travail is over; only a plaintive melody is left for the twilight, for the evening of the day, for the deepening night."

The Poor Artist: (Awakes) Have I been dreaming; or have I seen a greater reality than ever the day revealed?

The Superman: (The superman and woman revealing themselves) We are the genius of creation, the Will from its nether strivings, personified at last. We the lovers are from a nether tempest extricated.

"THE TAVERN DOOR AJAR"

A Posterlude

It happened that the three sages, Jehudah ben Tema, Rabban Gamliel, and Elihu, the pottery maker, gathered in a tavern after a days journey. "I wonder if the scholars of this generation do not consider us fools," said ben Tema. "Their learning is unblessed by beauty or repose, and yet there is an almost Satanic technique at their disposal."

When the host of the tavern approached them they explained that they had with them neither machine vehicles nor servants nor dogs. There was a light of meekness over their pale, bearded countenances, and their ample and almost shabby clothing lent a grandeur to them which told with marked effect against the background of Spanish shawled women and their wealthy paramours. When they were seated at the table and water was brought to them they thanked the servant with the utmost kindness and apology for having incurred servitude to a fellow human being. This they repeated later when the food was placed before them. When they were finally by themselves Elihu said in an undertone, "We are evidently mistakenly regarded here for religio-moralists, the timid mind can conceive only religious austerity or the usual sinner's temptations, but I have always admired the black, old gold and red of the Spanish, the remarkable pale complexion and red lips of these women." "I would rather paint them into Whistlerian vision than marry them," said Gamliel, the eldest of the three. "For this color scheme, cruel wars, inquisitions and bull fights were waged for many centuries. What else is the sum total when interpreted into art? The romantic whims of these

women require more money than one man can earn with his hands. As long as society is arranged on the basis of master and servant, such women will be the companions of the man with a woman's brains. For, who else but the man with a woman's mind can glory in the irrationalism of monarchial or capitalist romance. A curse upon their system where idiots are in power." "Thy speech may be overheard," said ben Tema. "We read in the Babylonian Talmud (section jurisprudence) that one shall avoid speech which may be overheard by robbers or the government." "And we also read (Ibid), 'And see to it that your name be not known to the government,'" said Elihu. The three sages partook of their repast and were silent for a while, and when their first hunger was appeased, ben Tema spoke to Rabban Gamliel, the elder: "Master what shall our theme be? Shall we speak of the world to come or of Creation in general?" "Of Creation," said Rabban Gamliel, "for the invisible is always deduced from the visible." After a short pause Rabban Gamliel set his goblet of wine upon the table with a deliberate decision and spoke as follows: "Upon three words the world is built; and whosoever knoweth their meaning is blessed and the gates of both worlds are open to him. The three words are: *contrasts without mathematics.* On the contrary, he who inquires what was before and what is outside of the universe, it were better that he was not born; for before and after, outside and inside, in other words time and space is the foundation of the universe. Time and space, my beloved disciples, is the blank canvas upon which the universe was painted, so to say. There is a power," said Rabban Gamliel, and he spoke in melodious tenderness, "and that power ultimately becomes the man and woman. Of unconscious sincerity, the Will urges and yearns until it can find vent in melodious beauty, in a rational socialistic order where none may suffer from the whims of an-

other. An overburdened tree is the Will and in its ripened fruit its passion song is first heard."

"Your words fill me with love beyond measure," said Jehudah ben Tema. Rabban Gamliel continued: "Man is a symphony of tenderness and tears in whose structure the fury of the Will is lost. Whence it is deduced that a single human being is equal to the whole of creation, the human being is an image which springs out of time and space. He is rooted in time and space, and this is the true meaning of the words of the ancients that God is in us." Elihu and ben Tema continued to ask their master of the true meaning of many ancient conceptions. When asked as to the true meaning of the ancient belief that two natures are struggling within us, he replied that nature is the beyond good and evil of contrasted expression, that the ego is ultimately non-moral. When asked to give an explanation for the worlds sorrow he replied as follows: "Out of opposites reality is built, but an incomplete work of art has an *unfinished* opposite, and this is the temporary reverse energy of the universe. It is incorrect to employ the term God," said Rabban Gamliel. "The term God was well enough for the ancients, but if by that word is understood a complete perfection, it is very misleading. The belief that there is a God outside of the universe or before, is for the very unthinking, for the reason that the terms outside and before are derived from time and space themselves; and how can anything be outside of space and before time? And even the God of Spinoza who lives in the universe, that too is incorrect, for how can a God of perfection enter into all the horror and imperfection, into all the unmentionable discord and pain. It is then, a Will only, which seeks ultimately to extricate itself by means of evolution. Out of ponderous hissing beasts in a black forest human emotion was evolved, and before that, the thunder of elements in the stellar galaxy. Before there was the dimension of a solid of this side and that side, there

was nothing. Consider with me the goodness of a completed human being and see the contrast of abyss and ringing height. An abyss of rage and a height of beauty. See how power has transmuted itself. But until power has completed its transmutation there is sorrow." Elihu and ben Tema further asked their master for an explanation as to how it is possible for "mind" to be evolved from an unconscious Will. The master did not answer immediately, but emptied his goblet of wine. He then looked at his disciples as if to make sure that they are capable of understanding and spoke as follows: "My beloved disciples; This is a non-mental universe. But instead of 'mind' there is *imagery*. Here is a great difference which only the discerning one will appreciate. The body of man is a sculptural image. His vision is pictorial imagery, for it need no longer be tangible. The 'mind' of man is an amplification of pictorial imagery more subdued, more intoned; and words are the symbols of images. This amplification of pictures, whether in symbolic language or silent reflection has its register in a muscular or glandular stimulus and response hidden in the body, but this inner mechanism is also a simple form of imagery, for it is composed of contrasts of stimulus and response, flexor and extensor. This vibration of contrasts continues until you come to the negative and positive electrons which make the sculpture of what we call 'matter.' There is then no such a thing as 'mind,' neither is there an ultimate to 'matter,' but out of the concentrated center of the sculptural solid, a picture amplification completes and fluctuates, as when sun and cloud cross a landscape. The subject, the human being, has meaning only because he fits into the landscape, the object, and in this another contrasted effect is produced. The modern scholars from Kant to the 'behaviorists' were unable to solve this. And more will I tell you my beloved disciples: that 'reason' and 'explanation' is also non-mental. The universe is a work of art

whose reason and explanation, whose cause and effect, is its pictorial light and shade, its sculptural modeling, in short its *contrasts.* The universe is passion, and as explanation of its emotion it makes contrasts. Emotion and contrasted reasoning are opposites. When you will understand what I have just spoken my disciples, we shall speak of creation in art, for art serves as symbolism to the philosopher. Seek not then my friends for a mental reason in a non-mental universe. The universe is *form,* and form is expounded by its own contrasts. When you point to a God as the structural explanation of the universe what do you do, but point out a fictitious structural explanation. Philosophy requires the interpretation of the emotional poet, but they that can not rationally construct life's realism into beauty must turn to a fictitious transcendence of deity and mind. In this way their sentiment gains rest; but I would have you love realism more than aught else."

Elihu, the potter, than spoke and said: "It is written: 'Mine is the silver and mine is the gold, saith the Lord of Hosts,' and well content am I that it should be so, for thy words Gamliel bring me far greater treasure than vessels of gold and silver or fine raiment." Jehudah ben Tema then spoke: "I shall henceforth subsist on a more humble fare, for it is written: 'He that is content to eat rotten dates and to listen to the words of the wise, gains for himself the world to come.' From what you tell me I gather that what people call 'matter' is only the basic contrast out of which sculptural structure is put together, and by itself it does not exist. And what people call 'mind' is only its distant vision." "You have a keen understanding," said the master. "What is the vision of the eye," continued the master, as he betrayed a boyish pleasure, "but a stepping back from contact The 'mind' is only a further interpreting fluctuation of basic imagery. And what makes it so difficult for the ordinary man to view the universe as solid imagery and its amplication,

can you tell me my disciples? It is the element of time combined with space. Were the universe *form* outlined in space alone, it would be easy to grasp. Were it a *melody* flowing in time alone it would be easy to grasp too. But a sculptural form that variates and sounds is complex. And what adds to the complexity is that the ego looks upon himself as a being apart, instead of a structural subject that fits a structural landscape. When the ordinary man looks at ponderous nature he is overwhelmed. He regards the repeating phenomena around him as immutable 'laws' ultimate and sufficient. But what 'laws' can a constructing Will obey? Must not all realism resolve itself to juxtaposition in one direction or another? We who are unpractical visionaries see rationally when we reduce this ponderous universe to a sort of light and shade, with the same careless ease as we might reduce a landscape which the owners regard with local value. Your devotion towards me," continued the master, as he addressed his two disciples, "reminds me of Jose ben Qisma. It is told of him that he was once walking by the way and there he met a man, he gave him' Peace' and he returned him 'Peace.' The man then said to him, 'Master, from what place art thou?' 'From a great city of wise men and scribes am I,' Jose ben Qisma answered him. The man then said to him: 'Master, should you like to dwell with us in our place? I will give thee a thousand thousand dinars of gold, and goodly stones and pearls.' But ben Qisma answered him: 'If thou shouldest give me all the silver, gold, and goodly stones and pearls that are in the world, I would not dwell but in a place where there is learning.' The world, alas, is filled with people who are not deep in anything. Of such the passage should be read: 'Where is the lightning to lick you with its tongue? Where is that insanity with which you ought to be inoculated?' But of such as you the verse should be read: 'O lonely one

thou goest the way unto thyself; and the way leadeth past thyself.' "

The three were silent for a while when Elihu the potter spoke: "After meditating on what you have taught me now and on previous occasions, I gather in brief: That what we call 'mind' is properly a construction, and that the word 'construction' is well employed for designating the structural nature of thought." Rabban Gamliel nodded his head and continued: "There is a Power; and this Power 'thinks' by means of structures. What this Power (which we call the Will) is 'outside' of its structures we may not ask, for it is the *structure* which gives it form; and besides, the word 'outside' is derived from space, which is an element employed in making the structure. As the most rudimentary expression of form, this Power makes a circle or a sphere with a magnetic center. Upon this principle of periphery and center it elaborates until it attains to a moving subject in the center of an horizon. This Power has 'reasoned' or constructed rather, a manifold imagery before this so called conscious subject has appeared. The subject vibrates and amplifies in subtler stimulus and response, or imagery, and thus completes the work of art of the Will. The structural activity of the subject has of course been inherited from the object which preceded him. By extension and continuity the object 'reasons,' and with an amplification based upon extension and continuity the subject continues and completes. Therefore, I say that structural juxtaposition 'explains' the universe. Do you understand me?" "I do," said Elihu, "for the word *explain* has no 'mind' value, by means of his explanations the subject only seeks the arrangement; only accommodates himself to the motive of which he is a part, and thereby gains composure." "And," added the master, "subjective need and objective supply is the mortise and tenon of structural juxtaposition. This is the lore of creation which applies to this world and to the

world to come. And this I would have you recite before me; not in the feverish prose of the modern, but in the simpler version of the ancients, and yet without their childishness. For it is the same whether you have been taught in the school of the Greeks that the universe began with a theme of beauty, or with the sages of the Talmud, that out of a concentrated center the beauty of the world grew; or with the Hindoos, that creation is a vibrant structure initiated by a musical melody. Be guarded against the error of the Pythagorians who permitted number to dominate, or the reincarnation of the Hindoos which is another instance of the domination of number; for the theme of a vibrant melody is superior to nether counting.'" Jehudah ben Tema consented to recite first, and he spoke as follows: "The Will in great pity hidden descended and made a flickering flame. Then dimension appeared and before that there was nothing, and the word 'before' is borrowed from time. The central flame gave contrasted value to infinite space, for infinity can not know itself. Infinity only gains birth when the finite is placed beside it. Because this flame persisted it gave evidence to an element of continuity which we call time. This element we call time gained further strength because its *continuity* is in nature the very opposite to the *extension* of the element we call space. And so with the juxtaposition of the finite on a background of infinity creation occured, as is fittingly expressed in the verse: 'Behind and before hast thou hedged me in, and thou placest upon me thy hand.' Neither can it properly be said that the Will 'descended,' for there was no dimension until the flame appeared, neither can it be said that it had the emotional quality of pity. The Will seeks to be a man and a woman and until it gains completion it is a work of art in intention only. And before it made its flame there was neither a sense of light or darkness, of heat or cold, of motion or rest, and the word 'before' had no meaning, as it is written: 'He

made darkness his hiding place round about him.' But at the instance of creation, time with its 'before' and 'after,' and space with its 'outside' and 'inside' went spreading on like two clews of shoot and warp. And this flickering flame which was not a flame alone but a thing of beauty in potency, exuded from itself a quality opposite to itself, and that is the water mist which extinguishes flame. Then the qualities 'wet' and 'dry' became known. For how could the one be without the other; for all qualities are but the messengers of the Will, as it is written: 'He maketh his messengers the flaming fire,' and, 'He rebuketh the sea and maketh it dry.' And so forever after, the juxtaposition of opposites became the structural explanation of the universe, for in no other way can a work of art explain itself. As it is written: 'He knoweth what is in the darkness, and light dwelleth with him.' The controversy between the School of Hillel and the School of Shammai as to whether the heavens or the earth were created first is thus ended; and the ancient sages saw rightly when they read the following passage: 'My hand also had laid the foundation of the earth, and my right hand hath spanned out the heavens. I call unto them, they stand forward together.' "

Jehudah ben Tema rested and stroked his beard, he also made a sign as if to say that he was not finished; after a minute he continued: "There is a section of the sage Jose which says: (Babylonian Talmud) 'Woe to the creatures which see and know not what they see, which stand and know not upon what they stand. Upon what does the earth stand?' The scribes who are not original thinkers, but who depend upon verse and the quotation of verse said hastily, that the earth stands upon seven pillars and therewith quoted the verse: 'She had hewn out her seven pillars.' They also did hazard the belief that from the earth to the firmament is a journey of five hundred years, and therewith quoted other passages and their numerical symbol.

"But the sage Jose was angry with them, and said that the lore of creation may be imparted only to one who had five prescribed qualities, one of which is unprejudiced vision. For it is written in the book of Ben Sira: 'Seek not out the things that are too hard for thee, and into the things that are hidden from thee inquire thou not. In what is permitted to thee instruct thyself; thou must not discuss secret things.' For the evident is more difficult to observe than the hidden, and it is easier to count the numbers of the stars and sands by the sea shore than to see the structure of the world before you. And in answer to their childishness the sage Jose quoted to them the verse: (Proverbs) 'The sheep are for thy clothing,' and departed from them; for they possessed not the prescribed quality of disinterested vision which is of importance to the structural creator. The explanation of the earth what can it be? Is it not rather its gravitational attraction and at the same time the resistance of impenetrability its opposite. But if you say that the earth depends upon a God, in what way does it differ from the fictitious explanation of the scribes that it rests upon seven pillars. For on what then do the seven pillars rest? It is told of one Rami bar Simeon who went forth upon a sinful path who asked of the scribes the meaning of a passage: 'Also this hath God made in equal measure with the other.' They answered him: 'Everything which the Holy One, blessed be He, created, He created with its counterpart.' Thereupon Rami bar Simeon shrewdly inquired: 'If he hath not also created sinners.' To this the scribes nodded consent. He thereupon asked of them the meaning of the passage: 'And if ye be virtuous what does it profit me?' The scribes who were confused responded that: 'Inasmuch as this man is excluded from the yonder world, let him go and enjoy himself in this world.' The man then went forth into libertine courses. But the sage Jose merely quoted to him the passage: 'Hast thou found honey? eat so much as is sufficient to thee, lest thou consume

too much of it, and have to vomit it forth.' (Proverbs) From which is deduced that in this world there is nothing which is of ultimate good, but rather that a decadence must make its appearance when that so called 'good' is not contrasted at the proper time; for it is written: 'Therefore in their hand shall they possess a twofold.' " With these words Jehudah ben Tema was about to conclude, when again he made a sign as if to indicate that he had more to say; his companions encouraged him and he continued: "When the Will made a flickering flame and structural reality appeared, a resisting opposition also made its appearence. For the incomplete Will holds the fury of incompletion. For out of the fury of Power the Will rises. And this must remain with us until the work of art is complete. They who can not see this must invent at once a devil as counterpart to God." With these words Jehudah ben Tema completed his recitation. The master beckoned for more wine and said: "These are the words of the lore of creation which are difficult to buy as vessels of gold and of pure gold, and are easily lost as vessels of glass." He then nodded to Elihu the potter to proceed with his recitation. Elihu spoke as follows: "A mass of clay is thrown upon a wheel, yielding to the intent for a vase form that will tell of beauty. There is a power that models and moulds, that makes and unmakes and seeks again. What form finally can still its pathos of love; what vibrant melody its longing? Often in a silent wood I seek to muse with the overburdened autumn around me. With the orchestral depth of sounding trees, and flutelike call of truest melody hidden within their branches. Has not this power bequeathed to me its pain? I ask and wonder. Does it not delight in my responding soul? Out of the ways of barter and despair I too seek and strive. Is there not a simpler answer to my primitive question? Something lying on the ground that will explain the universe? A simple plant with its floweret before me in modesty

nestles. The power that spun in icy space upon a potters wheel a circle of flame is not so proud I say. Out of a center radiating, and into a center converging. The blue hills of my horizon, and I the wanderer in a valley." These thoughts Elihu told his companions were first conceived by an ancient forest-man, and he quoted Johanan ben Zakkai who heard of it from Ben Azzai and the latter from Elijah bar Shila. "The forest-man," Elihu continued, "delighted not in the hunt, neither could he accept the superstitions of his tribesmen, but he watched instead the circle of the horizon in the open landscape, and wondered why this circle always followed him. He noticed the spherical dome of the firmament, he saw the circles in the stump of a tree, he uprooted some carrots and noticed how the green circled from a center. He told Elijah bar Shila that the universe is a soul for it ever longs, like tall trees that lift and yearn, and what can it long for but beauty. When this longing soul can not attain its quest it droops and ponders as willows over brooding rivers. And so it strives and strives until a man and a woman are born who can sing subtle melodies and still their passion with sincere love. When Elijah bar Shila departed he said to him: 'Man of the forest, there shall be many thinkers with strange theories and in ponderous tomes their intricate writings shall be inscribed, but eventually your thought shall triumph.' " Here Elihu spoke no more for from out of the background came the musical staccato of castanets, and presently into the foreground a fair dancer with clear cut step, and at intervals the illusive motion of fan and black draperies; and the master remarked: "What is this talk of graven images and idolatry? The Will does not become a reality until it moulds itself into an image." The master then continued as follows: "The Will is mighty and in a ponderous work of art it seeks itself. Our art is but a fraction of its totality. For the superman who inherits the passion of the Will must have a great

range of expression. An inspired Hellene fashioned out of stone the forms of a perfect man and woman, and a white columned temple in which they may walk and dream. After a thousand years the Will destroys this temple of severe grandeur and seeks instead kiosk and minaret and the intricate design of the oriental. Can you tell me which is the better? I say they explain each other. The Greek returns to his wars, and the oriental to his barbarism. But the Will has saved the motive of beauty for the superman. What is best of the middle ages? Not the feudal despots and religious tyranny. But their wonderful stone castles and their wrought iron. And what is best in the modern? Not the raw electric wires and democratic ugliness. But a step toward a future socialism which shall reinterpret into a plane of art without drudgery all motives of the past. The true human being," said the master, "is nothing in particular. He is one who selects from each motive its strength, and instead of entering into the decadence of a motive, he contrasts to another motive. The Will is a tree whose growth is attacked by the fungi of decadence. But the superman is the conscious creator in whom the Will extricates itself. The superman reduces to art, to color and tone the strivings of unconscious eras. The future life of man shall be like a structural work of art, and no more the clashing of rich with poor, of clan with clan, of good and evil. For the Will seeks nothing but an effect. When its passion urge becomes structural it rests complete. By means of Eugenics human beings of perfect form shall be born. The protest of the church and state, what is it, but a voice from the money bags. This is more important than all the religious virtues ever invented. Now they repel each other by their ugliness and so they turn to religious purity. They impose their revenge upon the rest of society; they hire preachers and legislators that their money bags may be secure. For the ill constituted are often loudest in their demands. It

can not be said that they directly bribe and hire, but rather that the human being unconsciously seeks the immediate direction of food and comfort. They can not afford to be rational and abstract; and this is well expressed in the Marxian 'materialist conception of history.' The truth is best spoken by people who need the favor of no man, such as we are. Instead of sharing in social abundance, they would rather put iron fences around themselves and their possessions and degrade their fellow men with their charity. The Will is rich and every human being is the conscious creator, but man is still the tricky and revengeful ape, for out of the ape whose eyes are narrow and near to each other he was born. This you must understand my friends that your interpretation may be well measured: The capitalist smile of politeness and the religious smile of virtue, out of that the knives of crime are ground. The Will is rich I said, and the Will is also non-moral. There is a power greater than the Will to Power and its effect is not attained by the clash of steel with steel, but by the juxtaposition of emotions. In this the fury of resistance is lost. Out of the clash of resistance of the ages and out of human self-chastisement a motive of beauty is born, and its pattern lays itself out without strain or pull." As the master entered into greater detail his companions marveled more and more at his conception that the Will from the beginning of creation until the period of its evolutionary completion, is only a single design, a single motive of art with variations, for the social theatre of the future, for the superman of the future. From the archaic forest-man to the modern devices of prosaic science, there is only the effort to permit beauty without drudgery. "They who live in a given period of history," said the master, "are not able to view the totality of the Will's intention, for they are bound by local need, but to the meditative artist the large impression is revealed. The artist-philosopher must know how to discount the reverse energy which

accompanies the ponderous effort of the unconscious creative Will, by so doing he becomes the critic of the Will, the conscious creator that interprets and selects." Elihu and ben Tema wondered how the Will gains completion in the after-death plane of art. "By means of contrasts," the master answered, "the term 'how' is only a search for contrasts. And what is the visibility around us now, but a contrast of objective light and a subjective retina. And what is the contact of solid with solid, is it any different than the term 'how' or 'why? The solid of matter is not an ultimate of reality," said the master, "it is an illusion of opposing resistance, just as light is an illusion of juxtaposition. The Will is mighty and all its works are the magic of its volition and its course is the path of its volition. Who shall dictate to the Will the possible? Only its own search for a harmony with itself is realism." The master told his companions how "once it was the day of the summer solstice, and there appeared the form of the superman, and in a voice of melodious tenderness he spoke: 'Come up hither, come up hither. Large banqueting chambers are prepared and fair coverlets are spread for you,' and when I rose from my transport of vision, I repeated the verse: 'Blessed are mine eyes that they have thus seen.' " Jehudah ben Tema asked: "What are the qualities of the true superman?" The master answered: "He combines the ancient with the modern. When modern detail was unknown, philosophers were fantastic poets. When modern detail appeared, poetry fled and prose appeared. But the superman intones modern detail with primitive poetry." He further said: "He combines the qualities of the lord of leisure with the efficiency of a skilled craftsman, and the dignity of hoary age with the fire of youth." Jehudah ben Tema further asked: "What are the qualities of the superwoman?" The master answered: "She has great intellect but only her feminine beauty appears; and her range of emotion is somewhat greater than

the man's. The superman has a greater intellectual technique, in this way are they contrasted." Elihu the potter asked of the master about the art of painting and which of the schools were the best. The master answered: "There is no best. It is only an evolution from primitivism until the climax of vision was attained in Whistler and Henner, and then a return to conscious primitivism. The painter of the future will not be dominated by one school, for the evolution of painting is a variation upon one theme. When one school insists on its mode of expression, another contradictory school must appear. And in their opposition they do not know that they are merely contrasting." Elihu, the potter, further asked of the master with regard to the art of music. The master answered: "It is an evolution from primitivism and a return to conscious primitivism. From the primitivism of the early lyre and reed until the climax of orchestration was attained in Wagner, and now in post-impressionism it is a return to conscious primitivism. The musician of the future may employ all the schools alternately, or variate them all in one composition." Elihu the potter then asked of the master with regard to the art of poetry, and the master likewise answered that it is an evolution from primitivism and a return to conscious primitisism, and he spoke as follows: "In the poetry of Walt Whitman there are sufficient instances of a free impressionism, and in the poetry of Poe there is on the contrary an instance of perfect form, the two are merely contrasted. The biblical writings are an instance of primitivism of expression, and the writings of Oscar Wilde are an instance of the fullness of beauty and the most complete mode of expression. In the 'Salome' of Oscar Wilde there is an instance of a return to conscious primitivism, and also in 'Thus Spake Zarathustra' of Nietzsche. What can the writers of the future do but variate upon the motives already given. There is no originality, the genius is an exhibition of the Will's unconscious un-

foldment, his work becomes social property. When an art has exhausted its possibility for variation, it is time to turn to another art, instead of striving for an abnormal extreme. For the superman is not addicted to one art alone. Likewise in sculpture and architecture: from the primitivism of the Assyrian and the Egyptian to the symmetry of the Greek, to the greater freedom of Michael Angelo, to the most vibrant freedom of Rodin, and now the return to conscious primitivism. What can the sculptor of the future do but variate upon the themes already given. And what can the architect of the future do but employ the Primitive, the Greek, the castle of the middle ages, and dexterously hide the scientific inventions of modern times within its walls or under ground. But while all the arts are gaining their evolutionary completion, the philosophy of life which is the most inclusive of the arts (and is itself akin to the nature of art) is somewhat tardy. Or shall I say that it has simultaneously arrived?" "You are the completing one," said the disciples. To this Gamliel made answer: "If Oscar Wilde had lived in this generation he might have expressed the same thoughts with greater beauty, but since technical imperfection is in itself a naive form of technique and has a structural place in a work of art, I rest content. A musical composition which is triumphantly perfect gives a concerty effect." Here the three spoke no more, and after an interval rose from the table and leisurely departed. When they were out of doors they saw a child. "Read me thy verse," said the master; and the child said: "By day His vibrant forms, and in the night His song is with me." "It is a good omen," the three said.

FINALE — CORRECTIONS — ERRATA

Out of non-existence, existence; out of a formless "infinity," an immortality of form. Is not this an important contrast? The necessary base for a work of art.

In Schopenhauer's "World as Will and Idea" the German word "Vorstellung" is translated by some as "Idea," by others as "Representation." An image for a mind. In assuming a "mind" idealism makes trouble for itself. Imagery in itself is enough, and it is so simple. The universe is a complex imagery. Sculptural to the touch, pictorial at a distance and more intoned in reflection. The word reflection as applied to thinking is very appropriate. Subject and object is another juxtaposition which augments the complexity but which does not depart from the structural.

The Will prepares the landscape first and then develops the subject to fit the landscape. A similar process is shown in lower organisms, where the shell or environment is prepared exactly to correspond to the size and needs of the yet unborn little organism. With man, the grand subject of the landscape, the process is ponderous and slow. The Will "thinks" by means of *constructing*. Man and woman in all their activity, whether physical or mental, do nothing but construct. By their subtlety they complete.

There is an ultimate after all, and that is the last evolved, the immortal ego. Since the desire for an

ultimate is so prevalent with the non-structural layman, and gives comfort and repose, why may not the immortal ego regard himself as the one ultimate fortified by powerful contrasts? In the motive contrast analysis is lost.

The universe is built into human longing. We must never believe that the universe can not fulfill our hopes and desires. Such a belief would be the obsession of a temporary reverse energy. My structural conception of "good" is only the unfoldment of the Will. And the Will is not contrary to itself. The Will is able and powerful.

In the "Central Doctrine" I make "cause and effect" the lesser contrast of time and space. It might be sufficient to say "Matter" as lesser contrast. But I employ causality in the sense which Schopenhauer gave to it. Schopenhauer regards as "causality" (the first class of the principle of sufficient reason) all structures of matter, although popularly the term is not so employed.

On page 199 I say: "The Will employs many other contrasts, of course, to which the term cause and effect does not apply; no one refers to white as the cause of black just because they are contrasts." This is a popular distinction only. With Schopenhauer, the "first class of the principle of sufficient reason" covers all structural contrasts of matter as causality.

I say somewhere in the earlier part of the book (I can not now locate the page) that after the Will arranges itself in the superstate, the planetary system may then clash and disintegrate. I should like to

change the word "clash" into corrode. The structure of our stellar system is well calculated against collapse; collisions can only take place in the Galactic Circle. Besides the planet serves as a center for the superstate.

On page 209 I say: "If the motive did not have a motive of an opposite nature to contrast it, it could not be known." This is not quite correct. If every motive contrasted itself in every possible direction, the universe would be a conventional geometrical design. Instead the universe is content to be a work of art in a given direction only. The sentence preceding the above quoted is sufficient. Namely, "If the motive did not have contrasted action to distinguish it, it would not be known as a motive."

On page VI, twentieth line from the top, instead of "about his," read: "about him."